Ars Antiqua-Arsanova

Lloyd, Catherine Ann

KING'S COLLEGE, LONDON

ARS ANTIQUA – ARS NOVA

In Two Volumes: Volume One

by Catherine Ann Lloyd

Submitted for the Degree of Doctor of Philosophy
in the Department of Music
April, 2002

KING'S COLLEGE, LONDON

ABSTRACT

FACULTY OF ARTS

Department of Music

Submitted for Doctor of Philosophy

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Ars antiqua – ars nova explores change, continuity and complexity in motet and song c1280-1320. The late thirteenth century, during which many long-standing conventions began to be phased out and new trends emerged, is recognised as a period of innovation in its own right. It will be argued that some of its innovations form part of the transition to *ars nova,* and that the current view of *Fauvel* as the earliest document of *ars nova* is therefore inappropriate. The approach is flexible and inclusive, and unlike existing studies the *ars nova* is considered from the late-thirteenth century perspective rather than that of Vitry.

More specifically the thesis examines some late-thirteenth century motets that show early use of ordered, large-scale designs, many of which are comparable with those found in Fauvel. It seeks to explain how they came about by exploring changes in melodic setting and text handling. The late-thirteenth century motet also initiated an expansion of melodic and contrapuntal language that had significant implications for *ars nova.* Changes to melody, sonority and counterpoint, facilitated by the new florid style tripla and slower moving tenors, are also explored. Selected motets from Fascicles 7 and 8 of the Montpellier Codex are compared with *Fauvel's* modern motets in an attempt to understand both change and continuity between these repertories. In addition, a more coherent view of late-thirteenth century song and its relationship with the songs of *Fauvel* and Lescurel is sought. The changing structures evident in the Douce balettes, and the new melodic style of the *Fauvel* and Lescurel songs, are examined in relation to the wider repertory of thirteenth-century monophony in an attempt to identify the genres from which they took shape, and in order to draw conclusions as to where some of their musical influences lie. In dealing with musical aspects of both motet and song emphasis has been placed on accounting for the changes and continuities that lie beyond the surface level; to this end reductive analysis has been used.

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Abbreviations

Manuscripts

Ba	Bamberg, Staatsbibliothek, Lit. 115
CaB	Cambrai, Bibliothèque Municipale, B. 1328
Da	Darmstadt, Hessische Landes- und Hockschulbibliothek, 3471
Douce 308	Oxford, Bodleian Library, Douce 308 (Lorraine Chansonnier)
Fauvel	Paris, Bibliothèque Nationale, fonds français 146
i	Paris, Bibliothèque Nationale, français 12483
K	Paris, Bibliothèque de l'Arsenal, 5198 (Chansonnier de l'Arsenal)
M	Paris, Bibliothèque Nationale, français 844 (MS du Roi)
Mo	Montpellier, Faculté de Médecine, H 196 (Montpellier Codex)
N	Paris, Bibliothèque Nationale, français 845
O	Paris, Bibliothèque Nationale, français 846 (Chansonnier Cangé)
P	Paris, Bibliothèque Nationale, français 847
T	Paris, Bibliothèque Nationale, français 12615 (MS de Noailles)
Tu	Turin, Biblioteca Reale, Vari 42 (Turin Manuscript)
U	Paris, Bibliothèque Nationale, français 20050 (Chansonnier St-Germain-des-Près)
V	Paris, Bibliothèque Nationale, français 24406
X	Paris, Bibliothèque Nationale, nouv. acq. fr. 1050 (MS de Clairambault)

Other

R1	Balette with an initial refrain
R2	Balette with an end refrain

Acknowledgements

I am very grateful to the AHRB, who funded this project.

I am most indebted to Daniel Leech-Wilkinson for his support and expertise throughout, and for giving so generously of his time and materials. My sincere thanks go to Ardis Butterfield, who kindly agreed to act as a secondary supervisor, for her assistance with bibliographical matters and for her expert advice on a draft of Chapter 4. I would also like to thank Christopher Page, who read an early script and offered invaluable guidance. Thanks must also go to those scholars who allowed me access to unpublished papers or to other studies prior to their publication: Wulf Arlt, Margaret Bent, Mark Everist, Peter Lefferts and Andrew Wathey, and to those who offered other forms of assistance: Alison Bullock and Elizabeth Eva Leach. The library staff at King's College, London deserve special mention for being consistently helpful and flexible.

Finally, thank you to my husband John, my family and friends, for their encouragement and belief in me.

Chapter 1: Introduction

Ever since Heinrich Besseler produced the first detailed history of medieval music, his vision of the *ars nova*, crystalising in the motets of Philippe de Vitry and his younger contemporary Guillaume de Machaut, has fascinated musicologists.[1] Consequently a large body of literature has grown up around this view. Over the past few years we have come to a fuller understanding of the emergence of *ars nova* through the modern motets in the *Roman de Fauvel*.[2] Yet although our attention has been drawn to an early phase of *ars nova*, it has been considered only in the light of Vitry's achievements,[3] and we still understand relatively little about the motets that preceded or even co-existed alongside those in *Fauvel*, or about their role in initiating change. In other words we are still unable to account for the broader shift from *ars antiqua* – *ars nova*. To understand further the emergence of *ars nova*, however, we urgently need to explore more fully those motets preserved in Fascicles 7 and 8 of the Montpellier Codex that are currently termed *ars antiqua*. Since many of these motets are also innovative, even if they appear less so in the context of *Fauvel*, they surely provide the key to understanding how *Fauvel*'s modern motets took shape.

The shift from *ars antiqua* to *ars nova* has been glossed over in music history by the unspoken assumption that a gap separates these two mutually exclusive worlds. A complex set of circumstances lies behind this view and behind the relative lack of interest shown in the shaping of *ars nova* from the perspective of *ars antiqua*. In particular it seems that psychological factors have worked to prevent us from seriously exploring this area even though there is evidence waiting to be examined. Daniel Leech-Wilkinson has argued that we have been motivated to

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[1] Heinrich Besseler, 'Studien zur Musik des Mittelalters II: die Motette nach Franco von Köln bis Philippe de Vitry', *Archiv für Musikwissenschaft*, 8 (1926), 137-258. Lawrence Earp, *Guillaume de Machaut. A Guide to Research* (New York and London: Garland, 1995), 9, suggests that the motet *Bone pastor Guillerme/Bone pastor* of 1324/25 is Machaut's earliest dateable work, therefore Machaut probably became active approximately 10 years after Vitry.
[2] Daniel Leech-Wilkinson, The Emergence of *ars nova'*, Journal of Musicology, 13 (1995), 285-317; Natasha Coplestone-Crow, *Philippe de Vitry and the Development of the Early Fourteenth-Century Motet* (Ph.D Thesis: University of Southampton, 1997); Margaret Bent, 'Fauvel and Marigny: Which Came First?', *Fauvel Studies*, eds. Margaret Bent and Andrew Wathey (Oxford: Clarendon Press, 1998), 35-52.
[3] Leech-Wilkinson, 'The Emergence of *ars nova*' and Coplestone-Crow, *Philippe de Vitry and the Development of the Early Fourteenth-Century Motet.*

construct the history of medieval music around its named composers. We have found names both comforting and convenient in a period where little can be taken for granted, and it is through them that we give events their significance and establish a sense of continuity and coherence.[4] Although this leads to the observation that named composers and their pieces have assumed more importance than anonymous ones, he also points out how manuscripts containing anonymous pieces can assume an identity equivalent to that of the named composer when we interpret them as a community of composers with a common aim.[5] These findings are important for understanding why *ars nova* itself has received so much attention yet the period leading up to it has not. We can see that a rich network of identities and associations has privileged *ars nova*. Enough documentary evidence exists to allow composer, source, theory and technique to intersect, enabling us to provide a coherent account of this phenomenon: Vitry, Machaut, *Fauvel*, and prominent theoreticians have been used to embellish its themes.

By comparison *ars antiqua*, as practised during the late thirteenth century, lacks identity and thus is disadvantaged. Its composers, with the exception of Petrus de Cruce, are anonymous, and its sources are isolated from contexts linking them to coherent communities. Yet even if we can acknowledge that names and the concept of continuity have been important in the construction of history, we still need to explain why Petrus de Cruce has received so little attention, and why continuity between the late thirteenth and early fourteenth century has not been actively sought. In the case of Petrus we have not had a large number of biographical props at our disposal, and therefore we have been unable to build up the network of associations that exist so spectacularly for Vitry. Even so, Petrus's place on the back-burner of history is perplexing, since there is surely sufficient evidence that style and notation were innovative in his motets, and were initiators of significant change. It may be our tendency to highlight the distinctiveness of a significant event, in this case the *ars nova*, in relation to all others that has discouraged us from exploring further Petrus de Cruce and the continuities and overlaps

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[4] Daniel Leech-Wilkinson, 'Biography and the Interpretation of Fourteenth-Century Music', Conference Paper, October 2001, explores how the psychological needs of musicologists that the lie behind research have produced a particular kind of history for the fourteenth century. He suggests that history could look quite different, but be equally valid, if we turned towards categories other than composer.
[5] Ibid., 2-3, 6-7.

between *ars antiqua* and *ars nova*.[6] There is a further psychological factor to consider. If we have a vested interest in seeing certain composers and repertories as outstanding, then actively to seek continuity through the years either side of 1300 could threaten to diminish the achievements of Vitry and *Fauvel* by shifting some of the emphasis elsewhere. It is understandable if, in the interests of preserving a hundred years of history intact, scholars should tend to work to ensure that *ars antiqua* and *ars nova* remain separated, and that Petrus de Cruce does not assume too much significance. However, if we are to gain a richer view of the entire period we need to start moving the focus away from Vitry and his school, and look more closely at his predecessors and at those motets that stem from the less cohesive and anonymous repertories with which composers of the 1310s and 20s must have been familiar.

First though we must challenge some specific but deep-rooted ideas that have for too long prevented a detailed study of this area and served to keep Montpellier and *Fauvel* apart. The typical view that there is little overlap between *ars antiqua* and *ars nova* does not have adequate support. To some extent manuscript dating and chronology during the period leading up to the compilation of *Fauvel* are responsible for the separation, *ars antiqua* sources conveniently falling on or before 1300, *ars nova* sources residing firmly in the fourteenth century. However we need to question whether a strictly diachronic view of the sources is justified. While (at the moment) no one is likely to dispute that *Fauvel*'s dating, 1317-18, is secure,[7] the wide range of dates assigned to Fascicles 7 and 8 are not. Fascicle 7 has been variously dated from as early as 1270 to as late as 1300.[8] The view of Fascicle 8 is similar, although it has also been suggested

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[6] *Ibid.*, 3-4, provides an example of how we could make Petrus more important in *ars nova*.

[7] F-Pn fr.146, the interpolated version, was probably completed 1317-1318. The date of 1316 appearing in the manuscript that has in the past been taken to mean the date of compilation is now considered to be inconclusive. See Andrew Wathey, 'Roman de Fauvel', *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, second edition, Vol 8 (London: Macmillan, 2001), 608-614.

[8] See 'Sources, MS', *The New Grove Dictionary*, Vol 23, 875-6 for a summary. At one end of the spectrum Mary Wolinski, 'The Compilation of the Montpellier Codex', *Early Music History*, 11 (1992), 299-301, argues that Fascicle 7 was compiled during the 1260s or 70s, at the same time as Fascicles 1-6. At the other end Mark Everist, *Polyphonic Music in Thirteenth-Century France: Aspects of Sources and Distribution* (New York and London: Garland, 1989), suggests Fascicle 7 was compiled during the 1280s. Robert Branner, 'Manuscript Painting in Paris during the Reign of St. Louis: A Study of Styles', *California Studies in the History of Art* 18 (Berkeley, Los Angeles and London: University of California Press, 1977), suggests late-thirteenth century. Yvonne Rosketh, *Polyphonies du treizième siècle*, 4 vols (Paris: Editions de l'Oiseau Lyre, 1935-9), 30, places Fascicle 7 in the last years of the thirteenth-century.

that it may have been copied as late as the first decades of the fourteenth century.[9] The more general consensus would seem to be that Fascicle 7 is closer to c1300, the earliest date of 1270 having failed to gain widespread acceptance,[10] and that Fascicle 8 is a witness to the sorts of motets being composed c1300 and also through the first decades of the fourteenth century. The other source of late *ars antiqua*, Turin, Biblioteca reale, Vari 42, similar to Fascicle 8 in terms of its contents, has also been dated c1300.[11] The more likely dating of c1300 for these repertories, and the possibility that Fascicle 8 was produced during the early fourteenth century, brings them much closer to *Fauvel*. Although as repertories Turin and Fascicles 7 and 8 of Montpellier are dated earlier than *Fauvel*, we cannot be so sure that every piece was necessarily composed prior to those in *Fauvel*. Indeed there is good reason to consider that some of Fascicle 8's pieces may be more or less contemporary with modern *Fauvel* pieces.

Further evidence that favours co-existence comes from *Fauvel*'s role as an anthology. That it reflects the diversity of music in Paris during the first and second decades of the fourteenth century tells us that its most modern motets were not disconnected from the wider musical scene. Jacobus of Liège,[12] our principle commentator, reports such co-existence in Book Seven, Ch. 46, of his *Speculum Musicae* where he claims to have been present at a gathering where both *ars antiqua* and *ars nova* motets were sung.

> Vidi ergo, in quadam societate, in quà congregati erant, valentes cantors et laici sapientes. Fuerunt ibi cantati moteti moderni et secundum modum modernum, et veteres aliqui. Plus satis placuerent, etiam laicis, antiqui quam novi, et modus antiquus quam novus ... Vidi in magna sapientium societate, cum

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[9] See 'Sources, MS', *The New Grove Dictionary*, Vol 23, 875-6. Yvonne Rokseth, *Polyphonies du treizième siècle*, 4 vols (Paris: Editions de l'Oiseau Lyre, 1935-9), 30, places Fascicle 8 in the first decades of the fourteenth-century to coincide with the end of the reign of Philippe le Bel. Branner and Everist both date it c1300. Wolinski argues that it may be as early as the 1270s.

[10] See 'Sources, MS', *The New Grove Dictionary*, for summary. Leech-Wilkinson, 'The Emergence of *ars nova*', 289, rejects Wolinski's redating to 1270s partly on the grounds that one of its motets, Mo. 273, has structural characteristics comparable with those of *Fauvel*'s *Super/Presidentes*.

[11] See 'Sources, MS', *The New Grove Dictionary*, Vol 23, 875-6 and Gilbert Reaney, ed., *Manuscripts of Polyphonic Music (11th to early 14th Century)*, Repertoire International des Sources Musicales, B IV[1] (Munich: G. Henle-Verlag, 1966), 801-7.

[12] A reference in the Berkeley Manuscript may indicate that the correct name of the author of the *Speculum Musicae* was Jacobus de Montibus; in the Berkeley Manuscript its author refers to one Jacobus de Montibus in relation to Boethian theory, a topic central to the *Speculum*. See Frederick Hammond and Oliver B. Ellsworth, *The New Grove Dictionary*, Vol 12, 734-736. The link between Jacobus de Montibus, Boethian theory and the *Speculum* are interesting but in order to avoid confusion I shall refer to Jacobus of Liège.

cantarentur moteti secundum modernum modum. Quaesitum fuit quali lingua tales uterentur cantores: habraea, graceca vel latina ...[13]

I saw, in a certain gathering in which skilled singers and discerning lay persons were assembled, that modern motets were sung there according to the modern manner, and some old [motets]. The old motets, and the old manner, gave more pleasure – to the lay persons also – than the new ... I saw in a great gathering of discerning people, when motets were sung according to the modern manner, that it was asked what language the singers were using: Hebrew, Greek, or Latin. [14]

No doubt the *ars antiqua* motet went into decline as the *ars nova* gathered pace but evidently they were still performed during the early 1320s when Jacobus compiled his treatise.[15] The closeness of *Fauvel*, Montpellier and Turin in terms of their most probable dating, their tendency all to show innovation and stylistic diversity, and the evidence of Jacobus that *ars antiqua* and *nova* co-existed in performance at least, suggest that it is desirable that we now consider these sources from a more synchronic angle. Even though the differences between these sources have been well-publicised, it will be beneficial to this study to consider them not so much as opposites, but as contributors to a period of great change.

Our tendency to see *ars nova* notation and mensural theory as a radical invention sits uneasily with the substantial evidence suggesting that it took as its point of departure the theory of Franco of Cologne. *Ars nova* notation makes its debut in the *Roman de Fauvel*, appearing alongside the notational innovations of Petrus de Cruce and within a framework that is recognisably Franconian.[16] As used in this source it does not represent a complete shift in mensural concepts so much as an extension of an existing system that seeks to clarify rhythmic

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[13] Jacobus of Liège, *Speculum Musicae*, cited in Christopher Page, *Discarding Images* (Oxford: Clarendon Press, 1993), 70.
[14] Translation in *Ibid.*, 70.
[15] This dating has been challenged by Karen Desmond, 'New light on Jacobus, author of Speculum musicae', *Plainsong and Medieval Music*, Vol 9/1 (2000), 19-40, who suggests that the seventh book of the *Speculum* may be as late as c1300. Sarah Fuller, 'A Phantom Treatise of the Fourteenth Century? The *Ars Nova*', *The Journal of Musicology*, 4 (1985), 23-50 also suggests that Jacobus could have been writing to 1330. See Peter M. Lefferts, 'An Anonymous Treatise of the Theory of Frater Robertus de Brunhum', *Quellen und Studien zur Musiktheorie des Mittelalters*, III, ed. Michael Bernhard, (Munich: Verlag der Bayerischen Akademie der Wissenschaftern, 2001), n9.
[16] Edward H. Roesner, François Avril and Nancy Freeman Regalado, *Le Roman de Fauvel in the edition of Mesire Chaillou de Pestain: A reproduction in facsimile of the complete manuscript Paris, Bibliothèque Nationale, Fonds Français, 146* (New York: Broude Brothers, 1990), 30-38, provides a comprehensive account of *Fauvel*'s notation and its background.

intent in relation to the semibreve. Peter Lefferts has drawn our attention to two types of theorists: those who essentially renovate theory by presenting *ars nova* in terms of an incremental gain over the *ars vetus*, and those who innovate by presenting it as 'gradus theory'. The treatises of the 'school of Vitry' are an example of the former, the *Notitia Artis Musicae* of Johannes de Muris the latter.[17] *Fauvel*'s notation, interpreted along the lines advocated in the theoretical writings of the 'school of Vitry',[18] seems to belong clearly within a process of renovation. If we can see the renovation of the *ars vetus* in *Fauvel*'s notation we must surely see Petronian notation as part of that same process. Even Muris makes a connection with the *ars antiqua* when he writes:

> De figuris autem primi et quarti gradus antiqui pauca locuti sunt, sed de figuris secundi et tertii valde rationabiliter tractaverunt, licet vox eorum ad gradus se extenderet ampliores. Quod enim ore proferebant, minime figurabant, cuius ratio taceatur.[19]

> 'Now the ancients, while they wrote reasonably about the figures of the second and third degrees, had little to say about the first and fourth, although they made use of these remote degrees in their singing. For reasons which we shall pass over, their figures did not adequately represent what they sang.[20]

Lefferts has also challenged the monopoly that French theorists have had in the development of *ars nova* notation and suggests that its evolution, more complex than originally thought, needs to take more account of the involvement of English theorists.[21] The foregoing suggests that at least so far as notation is concerned the role played by Vitry has been exaggerated, and that the development of *ars nova* theory occurred gradually.

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[17] Lefferts, 'An Anonymous Treatise of the Theory of Frater Robertus de Brunhum'. NB. Lefferts notes that Muris incorporates elements of renovation and innovation (see fn 6). I am grateful to Professor Lefferts for allowing me to see his study before publication.
[18] Roesner, *Le Roman de Fauvel*, 34, suggests that *Fauvel*'s notation corresponds with the practices of the Vitrician school. He also notes how the standard rhythmic patterns that would have been applied to semibreve groups not otherwise clarified by 'tagging' reflect a modal approach to the reading of rhythm.
[19] Johannes de Muris, 'Notitia Artis Musicae et Compendium Musicae Practiceae: Petrus de Sancto Dionysio Tractatus de Musica,' *Corpus Scriptorum de Musica*, 17 (n.p.: American Institute of Musicology, 1972), 75.
[20] Translation by Oliver Strunk, *Source Readings in Music History*, 175. First, second, third and fourth figures = Major mode, Mode, Time and Prolation respectively.
[21] Lefferts, An Anonymous Treatise', 20.

The general histories of medieval music continue to place a barrier between *ars antiqua* and *ars nova* despite the evidence for continuity. David Fenwick Wilson, in one of the more recent, seems to be questioning the wisdom of distancing an *ars antiqua* from an *ars nova* when he writes:

> 'This fourteenth-century style, labelled the *ars nova*, is one that modern writers have tended to set in opposition to the thirteenth-century *ars antiqua*, the former being a revolutionary departure from the latter. The music itself and contemporary theoretical writings, however, do not support that concept'.[22]

He even judges the *ars nova* to be '... a direct outgrowth of thirteenth-century practice'.[23] And indeed, ever since Besseler, passing reference has been made to features of *ars antiqua* motets that are also characteristic of *ars nova*. Some motets from *Fauvel* and Montpellier come close to one another in terms of their general style, or share a preference for one particular feature of composition; for example the use of Petronian semibreves. Inevitably, then, there are cases where a *Fauvel* motet shows a clear link with the *ars antiqua,* or where a Montpellier motet appears as an antecedent of *ars nova* (depending on one's perspective). It should be recognised therefore that much connects the late *ars antiqua* and early *ars nova,* and that the gap currently perceived between them is more imagined than real. The existing historiographical framework, unsympathetic to the points of contact, has encouraged us to play down the notion of continuity.[24] We have before us, then, an unresolved conflict between the differences and continuities; it seems we have little option but to reconsider the framework if we are to make further progress.

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[22] David Fenwick Wilson, *Music of the Middle Ages. Style and Structure* (New York: Schirmer, 1990), 289.
[23] *Ibid.*, 290.
[24] All of our standard general histories written post-Besseler typically remark on connections between the thirteenth and fourteenth centuries in passing, but they are superficial, and the *ars antiqua*, *ars nova* barrier is firmly in place. One need only consult the Tables of Contents of the following to realise how deeply the division is embedded in the consciousness of musicology: Gustave Reese, *Music in the Middle Ages* (London, 1941); Richard Hoppin, *Medieval Music* (New York: Norton, 1978); John Caldwell, *Medieval Music* (Bloomington: Indiana University Press, 1978); *New Oxford History of Music II: The Early Middle Ages to 1300*, Revised Edition,. eds. Richard Crocker and David Hiley (Oxford: Oxford University Press, 1990); *New Oxford History of Music: Ars Nova and Renaissance 1300-1540* eds. A. Hughes and G. Abraham (Oxford: Oxford University Press, 1960, Reprint 1998); Albert Seay, *Music in the Medieval World* (New Jersey: Prentice-Hall, 1965); Wilson, *Music of the Middle Ages.* Ernest Sanders, 'The Medieval Motet', *Gattungen der Musik in Einzeldarstellungen: Gedenkschrift Leo Schrade*, eds. Wulf Arlt et al (Bern: Francke, 1973), 497-573, has a similar format.

In some respects the terms *ars antiqua* and *ars nova* are central to the problem. Not only are they no longer used in the specific senses that they once were by contemporary theorists, but they have also played a large part in stereotyping the whole period. The difficulty seems to have arisen from the way in which we have expanded and applied terms used quite specifically by medieval theorists, and set them in opposition in order to distinguish between thirteenth- and fourteenth-century styles, techniques, theories and sources. It is worth reiterating that the term *ars nova* was used in a consistent manner during the 1320s by Johannes de Muris, Jacobus of Liège and in Vitry's teachings to recognise and describe new mensural, notational and rhythmic practices that had come to the fore.[25] The term *ars antiqua* (or *vetus*) was invoked by theorists to describe the mensural, notational and rhythmic conventions of Franco of Cologne. More usually however they make reference to the 'antiqui' as a means of distinguishing themselves from the previous generation; the term *ars antiqua* is used more rarely.

In the *ars nova* articulated by Vitry's disciples and the *Notitia Artis Musicae* of Muris, *ars nova* and *antiqua* are not aggressively opposed; we merely find the occasional comparison of modern mensural practices with those of the 'ancients'. Of the three theorists, it is above all Jacobus of Liège who has encouraged us to perceive *ars antiqua* and *nova* as antagonists. Because he criticises the *ars nova* practices of the younger generation and comes down cleanly in favour of the *ars vetus,* of which he regards himself as an exponent, much has been made of his portrayal of them as opposites.[26] At the same time, Vitry's disciples cite several works that belong with the group of modern motets in *Fauvel,* encouraging us to see in them clear links to Philippe de Vitry and the *ars nova*.[27] Hence it is easy to see why *Fauvel* and Fascicles 7 and 8 of Montpellier are considered to be remote from one another. The strength of opinion offered by Jacobus, however, is not present in the writings of Muris and Vitry; because their references to

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[25] Leo Schrade, 'The Chronology of the Ars Nova in France', L'ars nova: *Les Colloques de Wegimont,* II-1955 (Paris, 1959), 37-62, considers the original meaning and context of the term 'ars nova'.
[26] Jacobi Leodiensis, *Speculum Musicae*, ed. R. Bragard, VII, Corpus scriptorum de musica, 3 (American Institute of Musicology, 1955-73).
[27] See *Philippi de Vitriaco Ars nova*, ed. Gilbert Reaney, André Gilles, and Jean Maillard, Corpus scriptorum de musica, 8 (American Institute of Musicology, 1964), 26-28, which cites *Orbis orbatus*, *Adesto sancta trinitas* and *In nova fert* in the course of illustrating *ars nova* practices.

an *ars antiqua* are more isolated (even though they clearly acknowledge an *ars nova*), equally we might play down the differences that Jacobus flaunts.

The relevance of Jacobus' observations regarding the practices and personae of *ars nova* and *ars antiqua* needs to be examined even more closely when considered in the light of our now much wider interpretation of *ars nova*. We have made an enormous leap from the theorists' *ars nova*, concerned specifically with mensuration and notation, to one that includes a long list of features not formally discussed by Muris, Vitry or Liège: isorhythm, isoperiodicity, florid counterpoint, directed and elaborated sonority, melismatic melodies, hocket, tenor diminution and textual regularity. These additional features are visibly present in those works exhibiting *ars nova* mensurations, rhythms and notation that date from around the 1320s, and crucially also in the motets cited in Vitry's teaching that still survive in the *Roman de Fauvel*. The problem lies with the way the term *ars antiqua* has been re-envisioned in relation to this: if *ars nova* now includes all the features of musical language just outlined then the *ars antiqua*, by implication, cannot. By extension, the motets currently considered *ars antiqua*, found in Fascicles 7 and 8 of the Montpellier Codex and conceived within the Franconian system, are assumed to show none of these traits. However, as indicated above, it is by no means always the case that motets conveniently separated by source can be separated in terms of other features.

Since it is patently not true that motets in Fascicles 7 and 8 never show features that are characteristic of the *ars nova* as it emerges in *Fauvel*, to apply the term *ars antiqua*, or for that matter *ars nova*, in a blanket fashion is a crude and unsatisfactory way of categorising many of the motets. We need to be much more sensitive to some of the subtle changes that took place, and to account for both the conventional and progressive elements of particular pieces. For example, it has been customary to view Petrus de Cruce as an *ars antiqua* composer. Despite his notational and stylistic innovations that so clearly have consequences for the *ars nova*, his status as an *ars antiqua* composer has never been questioned. The positive identification by Jacobus of Liège of Petrus as an exponent of an *ars antiqua* may have deterred such questioning. However, Jacobus refers to him only in relation to *ars antiqua* mensuration, and

since the *ars antiqua* of theorists is based on a narrower line of interpretation than ours we need to be open to the possibility that in other respects, and in our terms, Petrus could be considered an exponent of *ars nova.*

As collections, Montpellier's Fascicles 7 and 8 show significant changes in relation to the thirteenth century as a whole. Not only do they include the innovations of Petrus de Cruce and other new practices, they are also remarkable in that they illustrate a level of experimentation and flexibility that is uncharacteristic of Fascicles 1-6. Although they have always seemed to represent the end of an established tradition there is no reason why they should not at least be seen simultaneously as the beginning of something new. Logically then, we need to question the extent to which Fascicles 7 and 8, and by extension the Turin manuscript, are representative of an *ars antiqua* according to our broader definition. Because we can already perceive *ars antiqua* to be a misleading term when extended to aspects of musical style I propose to refer to these motets simply as late-thirteenth century. This will allow us to understand more readily how new techniques emerge gradually and to see the continuities between Montpellier and *Fauvel.*

The marked changes in Fascicles 7 and 8, compared with the thirteenth century generally, make it difficult to avoid extending to the late-thirteenth century motet the 'transitional' status that *Fauvel* already has.[28] It is equally hard, however, to suppress questions about the nature of a transition from *ars antiqua* to *ars nova* in dealing with this period, and indeed it is an interest in the process of change rather than the change itself that has always been at the forefront of the present study. However there are reasons to be cautious. We do not want to imply that the *ars nova* as it crystalised during the 1320s was a known destination from the standpoint of the late-thirteenth century, or that it was the culmination of an ordered and preconceived process. Motivation for change itself may have come from changes in philosophical and mathematical

[28] Wilson, *Music of the Middle Ages*, 289, regards the early decades of the fourteenth century as transitional and comments that *Fauvel* is 'clearly illustrative of a time of transition...' Hans Tischler, 'The Two-Part Motets of the *Roman de Fauvel.* A Document of Transition', *The Music Review*, 41 (1981), 1-8, argues that the two-part motets of *Fauvel* represent a microcosm of the transition to *ars nova.* Ardis Butterfield, 'The Refrain and the Transformation of Genre in the Roman de Fauvel', *Fauvel Studies*, ed. Margaret Bent and Andrew Wathey (Oxford: Clarendon Press, 1998), 105-159, argues that *Fauvel* also reflects a literary and cultural transition.

concepts, and the new authority of university over cathedral life.[29] It has certainly been possible to link new notational developments with the concomitant shift from thirteenth-century scholasticism to fourteenth-century nominalism.[30] However it is less easy to gauge the extent to which other *ars nova* trends, such as isorhythm and isoperiodicity or the use of directed harmonic language and melismatic melodies, were motivated by extra-musical trends. Because we have learnt little about individual composers, even those for whom we have names, we cannot claim to know what motivated them. We also lack sufficient knowledge about audiences, performance venues and the purpose of individual compositions to make an informed judgment about motiviation.[31] If we cannot assume to know the chronology of individual compositions, the identities of composers, or their relationships and motives, and nor can we entertain the notion of inevitability, we can only expect to identify threads and trends, broad patterns of change and where they are located. This should not preclude us, though, from establishing whether the changes that contribute to *ars nova* evolved individually or link inextricably to other changes, nor from understanding the continuities and complexities surrounding *ars antiqua – ars nova*. We can also consider how and where they accumulate and how much experimentation they underwent. But we should not assume that our interpretation of events replicates exactly the order of change, for that is something we cannot know.

Furthermore, the concepts of *ars antiqua* and *ars nova*, either as the theorists in the 1320s had known them or as we have come to know them, were unlikely to have been predictable at the time composers began to experiment with more diverse techniques during the late thirteenth century. Experimentation suggests composers may have been open to the idea of *ars nova* although not necessarily the form it might take. It is even possible that different composers shared common objectives but expressed them dissimilarly. The problem with the notion of

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[29] Daniel Leech-Wilkinson, 'Ars Antiqua – Ars Nova – Ars Subtilior', *Antiquity and the Middle Ages*, ed. James McKinnon (London, Macmillan, 1990), 218-40, observes how the musical epochs of the medieval period link with philosophical, mathematical and social changes.

[30] Dorit Tanay, *Noting Music, Marking Culture: The Intellectual Context of Rhythmic Notation, 1250-1400*, Musicological Studies and Documents 46, ed. Ursula Günther (American Institute of Musicology: Hänssler-Verlag, 1999), sets the theories of *ars antiqua* and *ars nova* theory in the context of a shift from 13th-century Scholasticism to 14th-century Nominalism.

[31] Although evidence is scarce our knowledge is not non-existent. See Christopher Page, *The Owl and the Nightingale. Musical Life and Ideas in France 1100-1300* (London: Dent, 1989), also *Discarding Images: Reflections on Music and Culture in Medieval France* (Oxford: Clarendon Press, 1993), and 'The Performance of Ars Antiqua Motets', *Early Music*, 16 (1988), 147-164, for ideas on social context, performance and audience.

either Montpellier or *Fauvel* being transitional is that it deters us from perceiving the period and its achievements as significant in their own right. It is most unlikely that composers of the moderately innovative late thirteenth, or for that matter the more assertively innovative early fourteenth century viewed their works as transitional at the time of composition. I believe we should approach the whole period as one characterised by diversity and experimentation from which an *ars nova* slowly took shape, one that is significant in its own right and has its own achievements, rather than just one of transition. Nevertheless, the concept of transition is useful in understanding retrospectively some of the broad transformations, though such an angle need not dominate and should be clearly recognised as another modern-day construct.

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It is important to describe the diversity contained in Fascicles 7 and 8 since it provides a perspective on the musical culture from which *ars nova* could be shaped. Although not all have been carefully examined, new techniques appearing in Fascicles 7 and 8 have been mostly well-documented. The Petronian style of tripla, tenor and notation, and the use of secular song as a tenor foundation need no introduction. More rarely we encounter the use of hocket, diminution of the tenor, and isoperiodicity. Fascicle 8 is noteworthy for its significant shift towards motets having Latin texts; they feature in some 5-6% of motets in Fascicles 1-7 but in Fascicle 8 this figure rises to roughly 40%. Generally Fascicle 8 shows more intense and diverse innovations than Fascicle 7. While Fascicles 7 and 8 can be characterised by the unprecedented volume of innovative features, evidently many did not appeal to later composers. The short-lived nature of some, together with the apparent suddenness of this diversity, can make it difficult to understand the motet in these collections as anything other than experimental. The secular tenors are a case in point; they appear suddenly and boldly in Fascicle 7 but apparently lost their popularity after *Fauvel*.[32] Some stylistic traits can be used as markers to form distinct groups of motets, yet other traits appear idiosyncratic in the larger context of the period since they perhaps occur only once. For reasons of their quirkiness these are hard to place in relation to

[32] It is notable that the *Fauvel* motets with secular tenors tend towards the style of the late thirteenth century.

other thirteenth-century motets and, indeed, even within Fascicles 7 and 8. These fascicles give the impression that the late-thirteenth century was in a state of flux, and its motets are probably best understood as part of the expansion of stylistic horizons and indicative of the late-thirteenth century composer's wish not to be constrained any longer by convention.

One of the most striking features of the late-thirteenth century motet is the expansion of rhythmic language accompanied by the breakdown of mode. Tenors frequently show a succession of unpatterned longs, in contrast to the short, faster-moving modal patterns typical of the Old Corpus. Where tenors are rhythmicised we can observe the use of more extended and less modal patterns. The more active tripla parts, brought about by the preference for breve/semibreve movement, are linked to longer texts and new notational practices. Less usually do we see modal breakdown in the motetus, though there are rare examples. These changes frequently worked together, forcing a re-evaluation of the motet's pace as the tenor presumably slowed to accommodate a faster-moving triplum. Linked to this is the greater individualisation of parts; no longer does the three-part motet seek uniformity of pace and rhythm for its voices, but rather contrast.

Nowhere are the aforementioned changes more evident than in the motets associated with Petrus de Cruce. Although a figure about whom little is known, he is frequently remarked upon for his notational innovations that allowed, for the first time, four or more semibreves per breve, each group being marked off from one another by the *punctus divisionis*. His specific style and notation appear to have been relatively short-lived, for neither appears in exactly the same form outside Fascicles 7 and 8 of Montpellier and Turin.[33] However this is not to say that his new style of writing was not enormously influential. Historically Petronian motets have stood out only in terms of their notation and surface style. The impetus behind Petrus' notational innovation is unknown although traditionally it has been assumed that it aimed to extend rhythm. Yet it is strange, if rhythm itself was so important, that Petronian semibreves were not

[33] On the dissemination of Petronian notation see Susan Patrick, *The Definition, Dissemination and Description of 'Petronian' Notation* (MA Thesis: University of North Carolina, 1971). Patrick detects the use of aspects of Petronian notation in 16 sources (13 of them English). The study did not find consistency amongst sources and notes that English sources do not contain Petronian style motets.

differentiated from one another.[34] It is significant however that during the late-thirteenth century notational change can be clearly linked to an expansion of stylistic horizons.[35]

By comparison the significance of the features that Petronian notation supports has been overlooked. The general changes to the tenor and triplum parts outlined above brought about a more fundamental change; it forced a move away from the somewhat restrictive note-against-note style that had remained constant throughout the thirteenth century, and allowed a more florid type of writing to develop that started to make a distinction between the surface detail and background structure of the music. Although evident in a variety of motets it is most clearly perceived for the first time in those attributed to Petrus de Cruce or anonymous composers adopting a similar rhythmic style. It is this previously ignored aspect of Petronian style that is of interest for understanding how the contrapuntal language of *Fauvel* evolved. Florid counterpoint, a trait that quickly pervades the modern motets in *Fauvel*, had implications for both surface style and sonority, and is seen as one of the hallmarks of the *ars nova*. As the fourteenth century proceeds theorists increasingly recognise the existence of a distinction between the music's detail and structure in their employment of the term *contrapunctus diminutus* alongside *contrapunctus fundamentum*.[36] If this musical layering can be seen emerging clearly in the motets of Petrus de Cruce then the late thirteenth century most likely provided much impetus for *Fauvel* and subsequently the *ars nova*, despite accepted stylistic differences. Therefore much of our investigation into the motet during this period will focus on issues surrounding changes in counterpoint, melody, and sonority and will examine the late-

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[34] Jacobus of Liège, in his *Speculum Musiscae*, directs that strings of three or more semibreves are performed in the time of a breve and that equal value should be given to each semibreve. 'Quodsi Moderni multis distinctionibus, multis nominationibus utantur in semibrevibus, quicquid sit de figuris, Antiqui quantum ad rem uti videntur pluribus, ut tactum est, nam cum, pro eodem et aequali tempori pro brevi recto importato, nunc duas semibreves ponerent inaequales, nunc tres aequales, nunc quattuor, quinque, sex, septem, octo vel novum ... Cum tot distinctionibus in semibrevibus uterentur, nunquam eas caudaverunt et tamen eas sufficienter abinvicem per puncta diviserunt.' Jacobi Leodiensis, *Speculum musicae*, ed. Bragard, 90. An English translation is given in Strunk, *Source Readings in Music History*, 186. 'For if the moderns make many distinctions and use many designations with regard to semibreves, the ancients, as has been mentioned, seem to use more, so far as the facts go, however it may be with regard to the shapes. For when they used for the same equal tempus, that is, for the breve in its proper sense, now two unequal semibreves, now three, now four, five, six, seven, eight, or nine equal ones ... Though they made all these distinctions in semibreves they never distinguished them in their shape and never gave them tails, but distinguished them sufficiently from each other by means of points.'

[35] Although there was sustained development of notation during the thirteenth century, earlier developments were more inclined to clarify rhythmic practice.

[36] The first treatise to distinguish between the contrapuntal structure and the more decorative surface is the *Compendium de discantu mensurabili* of Petrus dictus palma ociosa, dated 1336.

thirteenth century's contribution to the transformation of harmonic and contrapuntal language that is so audibly perceived in *Fauvel*'s motets.

The Petronian motet also plays an important part in our understanding of how regular large-scale structures emerged, since it is here that text distribution and phrasing are, for the first time, freed from their ties to modal declamation. However while the Petronian motet is the single most important innovator in respect of contrapuntal language it does not hold a monopoly on structural innovation. In fact there are several motets from Fascicles 7 and 8 that are important witnesses to a changing attitude towards structure, and they present a stylistically diverse group. They are united in having an underlying structure that is in some way regular, although they frequently differ from one another in aspects of detail and the circumstances that give rise to structural regularity. Compared with modern *Fauvel* motets, more ordered late-thirteenth century structures have remained relatively inconspicuous, but they deserve consideration because some of them can be seen to relate quite directly to the ordered structures more apparent in *Fauvel*.[37] In addition they provide clues as to the factors that promoted structural change. In accounting for *ars antiqua – ars nova*, late-thirteenth century motet structures and their relationship with those of *Fauvel* will also be examined in detail.

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From the historiographic point of view song has always remained on the periphery of *ars antiqua – ars nova*. The emergence of *ars nova* has only been considered in relation to the motets of *Fauvel*, despite the presence of songs in this source that exhibit comparable features. In terms of notation, *Fauvel*'s and the appended Lescurel songs are similar to the modern motets in their use of mensural notation and the periodic addition of a downward tail to groups of semibreves. They also show, like the motet, the use of florid melodies, a preference for melismatic text setting, regular structures and use of imperfect mensuration. Indeed Jacobus of

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[37] For an examination of some of *Fauvel*'s ordered structures see Leech-Wilkinson, *Emergence of ars nova* and Coplestone-Crow, *Philippe de Vitry and the Development of the Early Fourteenth-Century Motet.*

Liège identifies song alongside the motet as a genre of *ars nova,*[38] and in the teachings of Vitry the use of red notes is associated with 'ballades, rondelli, and motets'.[39] So why is it, then, that these songs have never been seriously considered alongside the motet as the locus of an emerging *ars nova*? Although the issue has not received explicit comment the answer is probably because they are monophonic. Even though the *Speculum Musicae* and the Vitry writings do not specify whether *ars nova* as it relates to song is monophonic, polyphonic or both, it seems that we have somehow restricted ourselves to viewing it as synonymous with polyphony. Consequently we have tended to see early-fourteenth century monophonic songs as a mere step on the way to polyphonic song and the *formes fixes* as they reveal themselves in Machaut.[40] Undoubtedly the newly emerging features of monophonic song are important markers of the mature fourteenth-century polyphonic song style; but they are also relevant in relation to the climate of change c1300, and therefore should not be excluded from this study.

The apparent gap between the monophonic songs of *Fauvel* and the polyphonic songs of Machaut has left the former somewhat isolated in history. Following *Fauvel* and Lescurel there are no modern monophonic songs of this type preserved with notation until Machaut's virelais. Likewise polyphonic song in an *ars nova* style, other than the one Lescurel example, is not coherently established before Machaut.[41] However it is significant that by the time of *Fauvel*'s compilation the three *formes fixes* had more or less crystalised. Even though we have a gap in the sources for notated songs between *Fauvel* and Machaut, the *formes fixes* evidently continued

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[38] 'Moderni none quasi solis utuntur motetis et cantilenis nisi quod in motetis suis hoketos interserunt? Sed cantus alios multos dimiserunt quibus in propria forma non utuntur, sicut fecerunt Antiqui...' Jacobi Leodiensis, *Speculum musicae*, 88. An English translation is given in Strunk, *Source Readings in Music History*, 185: 'Do not the moderns use motets and chansons almost exclusively, except for introducing hockets in their motets? They have abandoned many other sorts of music, which they do not use in their proper form as the ancients did ...'

[39] 'Vel rubeae aliquando huc illuc in balladis, rondellis et motetis ... *Philippi de Vitriaco Ars nova*, 28. An English translation is given in Leon Plantinga, 'Philippe de Vitry's Ars Nova: a Translation', *Journal of Music Theory*, 5 (1961), 217, 'Red notes are occasionally used here and there in ballades, rondelli, and motets...'

[40] This is the conventional interpretation. See Wulf Arlt, for example, 'Jehannot de l'Escurel', *The New Grove Dictionary*, Vol 12, 938-939.

[41] The polytextual songs of Cambrai, Bibliotheque Municipale, 1328, roughly contemporaneous with those of Machaut, also form part of the history of polyphonic song. See Margaret Paine Hasselman, *The French Chanson in the Fourteenth Century* (Ph.D Thesis: University of California, Berkeley, 1970) for a comprehensive study of these songs.

to be used for lyric poetry,[42] and had reached a point of stability in respect of structure and poetic style, at least, around the time of *Fauvel* of shortly thereafter.[43] If polyphonic song was a forum for the early *ars nova* then we can assume that the evidence for it has not survived. However we must consider why there are no surviving polyphonic songs in the *Roman de Fauvel.* Is it not likely that had they existed, they would have been included in such a lavish and musically inclusive anthology? Is it not possible that early *ars nova* song style was principally invested in monophony? We need to give more priority to considering these songs in relation to the emerging *ars nova* and less in relation to the towering achievements of Machaut, which to date have entirely overshadowed early-fourteenth century song. The inclusion of song in *ars antiqua – ars nova* points us towards exploring how structural change came about within the wider repertory of secular monophonic song, and towards the more difficult task of assessing the new melodic style of *Fauvel* and Lescurel in relation to song rather than motet.

The *Fauvel*/Lescurel songs have already been linked to the unnotated balettes collected in Douce 308. These short lyric forms are representative of refrain-song c1300 and appear without clear precedent. The shift in emphasis towards refrain forms during the late thirteenth century, together with the comparable structures of the balettes and *Fauvel*/Lescurel ballades and virelais, signals the beginning of new trends in song.[44] At the same time the striking melodic style of the latter and their secure fourteenth-century context serve to distance them from the

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[42] Maria Coldwell, 'Guillaume de Dole and Medieval Romances with Musical Interpolations', *Musica Disciplina,* 35 (1981), 55-85, 71-75. Table 1 shows that there are no French narratives between *Fauvel* and Machaut that contain musical notation. Maureen Bolton, *The Song in the Story. Lyric Insertions in French Narrative Fiction 1200-1400* (Philadelphia: University of Pennsylvania Press, 1993), 296, lists a handful of French narratives that fall between *Fauvel* and Machaut that preserve rondeaux and ballades as lyric insertions.

[43] The ballade became stable in the years preceding Machaut. The songs of Lescurel and the lyric versions of Nicole de Margival, Jehan Acart de Hesdin and Jean de la Mote show more consistency than the Douce balettes in their number of strophes, placement and structure of refrain and metrical structure. See Robert Lippman, *The Medieval French Ballade from Its Beginnings to the Mid-Fourteenth Century* (Ph.D Thesis: Columbia University, 1977). The rondeau had been fixed by the end of the thirteenth century, as witnessed by those of Adam de la Halle and those collected together with motet *entés* in the 'seventh' section of Douce 308. The virelai was not apparently popular between the time of BN fr.146 and Machaut and of the three forms took the longest to become standardised. See Karen Hehrer, *A History of the Virelai from Its Origin to the Mid-Fifteenth Century* (Ph.D Thesis: Ohio State University, 1975). Lawrence Earp, 'Lyrics for Reading and Lyrics for Singing in Late Medieval France: The Development of the Dance Lyric from Adam de la Halle to Guillaume de Machaut', *The Union of Words and Music,* eds. Baltzer et al (Austin: Texas: 1991), 111, argues that the the *formes fixes* are regularised during the period of literary development following *Fauvel.*

[44] In the *Roman de Fauvel* and the Lescurel collection the virelai and ballade are not differentiated by terminology. The term 'balade' would appear to include structures that exhibit ballade or virelai characteristics. See Wulf Arlt, 'Jehannot de l'Escurel' and Andrew Wathey, 'Le Roman de Fauvel', *The New Grove Dictionary.*

balettes. As with late-thirteenth and early-fourteenth century motet sources, the chronology of songs during this period is not securely fixed. The dating of the *Fauvel* and Lescurel songs is generally less precise than that for the motets since in the case of song the texts give minimal clues as to date.[45] All we can say is that they were composed by 1316, although they could conceivably date closer to c1300. Douce 308 as a whole is representative of thirteenth-century traditions, but has been dated early fourteenth century. It is probable that at least some of the balettes stem from the late thirteenth century and, like other genres in this source, were evidently still popular post 1300.[46] Because of the close dating of these sources, and because the balettes and *Fauvel*/Lescurel songs at least share the same traits of structure that become a feature of *ars nova*, they will be considered as contributors to a synchronic view of changes to song during this period.

Although the structural continuities between Douce 308, *Fauvel* and Lescurel have been reported, scholars have been unable to pinpoint satisfactorily the branch of monophonic practice within which they took shape. It is fair to say that we have been encouraged to view those balettes having structures that parallel those of the ballade or virelai in the context of the fourteenth-century *formes fixes* rather than in relation to the wide variety of refrain structures that make up the balette collection, or indeed in relation to those found throughout the thirteenth century. In order to see greater continuity between thirteenth- and fourteenth-century song practices we need to examine the Douce balettes within the context of the thirteenth century. Although the poetic structures of the balettes have been described, too little account has been taken of other important elements such as melody, versification style and subject matter. Thus our understanding of them is fairly limited; ideally we should also understand the parameters of melody and versification style within the balette collection and how these interact with structure. It is only by taking into account the full range of elements that make up the balette

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[45] Themes are courtly except for the rondeau *Porchier mieus ester ameroie* (fol. 10ʳb) which makes reference to *Fauvel*.

[46] John Stevens, *Words and Music in the Middle Ages. Song, Narrative, Dance and Drama, 1050-1350* (Cambridge: Cambridge University Press, 1986), 518-519, presents a summary of this source. Christopher Page, 'Tradition and Innovation in BN fr. 146. The Background to the Ballades', *Fauvel Studies*, ed. Margaret Bent and Andrew Wathey (Oxford: Oxford University Press, 1998), 378, suggests that the balettes were known in Paris in the early-fourteenth century but not before, since the ballade form was not apparently recognised by Johannes de Grocheio c1300. Because there are several concordances between Douce balettes and tenor incipits in Fascicles 7 and 8 it seems likely that at least some of these songs were contemporary with or earlier than the motets within which they appear.

that we can begin to understand them better as a group and in relation to other secular refrain forms.

Even though the connection between Douce's balettes and the *Fauvel*/Lescurel songs has been relatively easy to make on the basis of poetic structure,[47] it is much more difficult to assess the relationship between these sources using melody as a criterion, since Douce lacks notation. If we are to make any headway at all in coming to know the characteristics of their melodies then again we must look to the wider monophonic repertory for answers. The secular tenors in Fascicles 7 and 8 offer a tiny thread of evidence. They are the only musical source to show textual concordances with the balettes and therefore are important witnesses to the musical character and structure of these refrain forms. Regrettably only two tenors have complete melodies that match the text concordances. However we can infer something from many of the remaining tenors that have similar structures and melodies but no fully reconstructed text to match. We can also consult the many other refrain-songs that are associated with the thirteenth-century monophonic tradition for clues as to the melodic and structural sources for songs. Because we can see no single precedent for the balette and because the refrain appears variously and in a variety of pre-existing genres, all must be examined as possible influences.

We are fortunate in having Johannes de Grocheio as a surviving witness to secular monophonic practices c1300, and most especially for his descriptions of those songs having a refrain – *cantilenae*. To date, the Douce balettes, song tenors, earlier thirteenth-century refrain-songs and Grocheio have been disconnected sources. The apparent lack of contemporary contexts for them has perhaps encouraged us to see late-thirteenth century song as fragmentary. Certainly, in their surviving states, they form an unusual group. They differ from one another in the repertories that they preserve, and their formats and layouts make comparison hard since there are so few common threads. For example we have to contend with the dissimilar formats and diverse repertories of Douce 308 and the Montpellier Codex where on the one hand we have a

[47] For observations on the structural similarities between the balettes and other fourteenth-century ballades and virelais see Ernest Hoepffner 'Virelais et ballades dans le chansonnier d'Oxford (Douce 308)', *Archivum Romanicum*, 4 (1920), 20-40. Also see Page, 'Tradition and Innovation in BN fr. 146'; Lippman, *The Medieval French Ballade*'; Earp, 'Lyrics for Reading and Lyrics for Singing'.

large song collection, on the other we have to tease out song from motet tenors. Additionally, in the case of Douce we have to confront a large collection of anonymous unnotated but texted 'balettes', in the case of Montpellier we face a smaller selection of melodies with balette type structures having text incipits only. We also have a theorist who does not cite any of these surviving pieces in support of his descriptions.

In this study the threads that connect the sources and the strong possibility that they are contemporary are important. It may not be that song was unpopular c1300, but rather that it does not survive in ways that we wish it to. The isolation of sources has been a forbidding problem for studying this period, yet we should not be put off following up those threads that exist just because there are striking differences in other respects. If these sources continue to remain isolated, or are considered only in a vacuum or in relation to an *ars nova* post 1320, then we are unlikely to build a broader and more detailed picture. It makes sense, therefore, that they now be considered together and in the light of one another to expand both our knowledge about the character of refrain-songs at this crucial time and their relationship to more conventional thirteenth-century song. It is only with this type of awareness that we cab assess the relationship and continuities between Douce, *Fauvel* and Lescurel with greater accuracy. To some extent songs will be removed from their most immediate contexts in order to illustrate continuity and make comparisons. Nevertheless, to do this effectively, and to set them in context, it is necessary to give prior thought to how they relate to others within the source in which they are found. For example, in the case of the balettes, we first need to learn more about them in relation to one another before shifting the emphasis towards examining them against songs from contexts outside. It is intended that a multi-dimensional view of song will emerge.

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Although the issue of historiographical models has been slow to penetrate through to studies of medieval music, the groundwork for change in the way music history of this period is written is already underway. Christopher Page's replacement of familiar stereotypes around which music history is built with more humanistic and aesthetic historical responses to music as a context for understanding, shows us that it is possible to offer an alternative to the conventional format.[48] We have also become more conscious of the problems that can arise in creating labels and categories for which no historical evidence exists. Mark Everist's study of thirteenth-century motets illustrates the point when he draws attention to how defining motets by a single generic marker has obscured the flexible nature of the compositional process.[49] The traditional sub-genres of motet in effect account for only one component and play up its importance in relation to all others.[50] Conversely it also happens that two motets that are quite dissimilar in style can fall under a more general heading. Unfortunately the labels and categories with which we are now so familiar have stuck all too well, preventing us from seeing motets in other ways and from seeking out new contexts for understanding them.

Our understanding of monophonic song has also suffered due to categorisation, although in ways different to the motet. Unlike the motet, song comes complete with its own historical labels. However they are often used more selectively than consistently.[51] Problems also arise because of the differences in the way that medieval poet/composers/theorists and modern musicologists like to construct genre. We find ourselves constantly questioning thirteenth-century genres because the criteria and boundaries by which they are constructed are (a) unclear to us and/or (b) not what we expect. Medieval genres are most readily delineated from one another in terms of their themes and social function. However it would be much more comfortable for us if these genres were also delineated in terms of unique stylistic or structural qualities since this fits more easily with our musicological agenda. In practice however, there is

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[48] Page, *Discarding Images*, eschews the stereotypical imagery, such as number and architecture, that has dominated our view of the Middle Ages as a context for interpretation.

[49] Everist, *French Motets in the Thirteenth Century: Music, Poetry, and Genre* (Cambridge: Cambridge University Press, 1994).

[50] *Ibid*, 178-180, proposes that we replace the notion of subgenre with that of mode where a motet is interpreted according to the relative weight given to one of four elements: music, text, refrain and music.

[51] William Paden, 'The System of Genres in Troubadour Lyric', *Medieval Lyric: Genres in Historical Context,* ed. W. Paden (Urbana: University of Illinois Press, 2000) 29, draws attention to how the cataloguers of genre have not always agreed in their use of terms, and to other historical inaccuracies.

often a great deal of overlap in terms of structure, style, and tone within the notion of medieval genre.[52] This state of affairs is essentially incompatible with our wish to find clear lines of development, or to find the origins of any one particular style or structure in a single genre. It is essential, therefore, that we tune ourselves to the sort of flexibility inherent in the medieval system of genre, whether it be song or motet, and that we attach less significance to the notion that rigid boundaries need separate one genre from another or that new genres emerge from a single visible prototype.

The present study attempts to break away from some of the restrictions that have been imposed by music history's periodisation – namely by challenging the separation of *ars antiqua* and *ars nova*, of its sources, of song and motet, and to provide a framework that is more inclusive. It also seeks to deal with the imbalance created by considering the emergence of *ars nova* from the perspective of Vitry and Machaut. It is not, however, designed to undermine the well-explored relationship between the motets of *Fauvel* and Vitry, so much as to offer an alternative snapshot of the *Fauvel* repertory by exploring its relationship with the late thirteenth century. It is hoped that this will enrich the context within which *ars nova* is viewed and provide a new perspective for the late thirteenth century. However the current exclusivity given to the *Roman de Fauvel* and its motets as the earliest documents of *ars nova* will be challenged.

A uniform approach is taken to songs and motets in the sense that both are examined in terms of their structure and pitch organisation. Reductive analysis will be used in seeking to account for change and continuity in relation to melody, sonority and, in the case of the motet, contrapuntal language. It is musical changes that lie beyond the surface level that are of most interest, changes in surface style being relatively exposed and well-documented. In this respect it has been necessary to create a level playing field from which to consider all repertories and also to establish more clearly the conventions from which change began so as to provide a base for measuring it. The relationship between music and text structures and the way it changes is also

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[52] *Ibid.*, 22, notes that genres identified as separate may share certain characteristics e.g. metrical form, casting, social function.

investigated in respect of both genres. Within this uniform approach, however, different issues are raised depending on whether song or motet is considered. For example the late-thirteenth century motet was in essence a well-established and stable genre whereas song was experiencing a generic revolution and change of identity. The approach to song has reflected this by looking backwards as well as forwards from the standpoint of the late thirteenth century. It has been necessary to do this in order to form a broad view of genre in relation to changes at this time. Song also raises issues relating to versification that are not raised in the motet. However, we shall be able to see any points of contact between motet and song by a comparison of changes.

A topic with the title *ars antiqua – ars nova* has the potential to draw in many issues from far and wide, and the need for limitations has been very real. Inevitably the emerging *ars nova* as found in *Fauvel* has played a part in establishing the orientation of this study; it is the features of its modern songs and motets that have suggested which features of motets from Fascicles 7 and 8 of Montpellier and Douce 308 are relevant to understanding the process of change in a wider context. However much more emphasis is directed towards understanding the role of late-thirteenth century motets and songs in bringing about change and their relationship with the more visible emergence of *ars nova* in *Fauvel*. *Ars antiqua – ars nova* will primarily confine itself to accounting for changes in structure and text handling, and contrapuntal, harmonic and melodic language. Notation, although an important element of the period is a subject for an entire study; it is only considered insofar as it relates to the rhythmic interpretation of individual pieces.[53] Music/text relationships on a semantic level could conceivably be an appropriate topic for this period but again are not considered since the length of the thesis would not allow adequate coverage. The relationship between music and text however is considered insofar as it relates to structure.

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[53] For a standard but comprehensive history of notation for this period see Willi Apel, *The Notation of Polyphonic Music 900-1600* (Fifth edn. Massachusetts: The Mediaeval Academy of America, 1953). For more specific studies of Fauvel's notation see Roesner et al., *Le Roman de Fauvel*, 30-38, and Coplestone-Crow, *Philippe de Vitry and the Development of the Fourteenth-Century Motet*, 40-48.

Volume 1 is organised into two main sections, the first deals with motets, the second with songs. A final concluding chapter follows. Each section is further organised into two chapters. The first looks at changing structures, the second considers musical language with more specific reference to the organisation of pitch and sonority, and seeks to follow the changes and continuities at the background level from *ars antiqua – ars nova*. Chapter 2, therefore, explores the structural changes taking place in Fascicles 7 and 8 of Montpellier and examines motets that show more ordered phrase structures than is conventional. In explaining how such structures came about, the relationships between melodic setting, text handling and phrase structure are considered. Comparisons are then drawn between these and modern *Fauvel* motets having regularly patterned structures. Chapter 3 examines the transformation of melody, sonority and counterpoint. It looks particularly at the impact of the florid style tripla associated with Petrus de Cruce on the musical landscape, and its implications for notions of prolongation, elaboration and progression. After establishing more general thirteenth-century conventions surrounding pitch organisation, two Petronian motets are analysed and compared with selected modern motets from *Fauvel*. Chapter 4 examines the Douce 308 balettes from the thirteenth-century perspective, looking at the trends as well as the variations in poetic structure, versification style, musical structure and the variable relationship between refrain and stanza, and melody and text. The likely melodic style of the balette is considered by examining the rare concordances that survive with music elsewhere and other notated refrain-songs of similar structure. Balettes are then considered in the light of the more contemporary descriptions of Johannes de Grocheio, and in the light of the song tenors in Fascicles 7 and 8 of the Montpellier Codex, in order to form a more coherent view of song structure and genre at this time. Chapter 5 looks at how the melodic language of the Lescurel and *Fauvel* songs fits into the wider context of established secular monophony, and aims to account for fundamental differences and similarities. To this end it examines the organisation of pitch and sonority of selected refrain-songs and *grand chants* of the thirteenth century. It then analyses the monophonic songs of Lescurel and *Fauvel* in the light of thirteenth-century melodies in order to draw conclusions as to where the musical influences lie. To save space in the text, lyrics, transcriptions of melodies, phrase charts, and reductive analyses are presented in Volume 2.

Part I – Motet

Chapter 2: Motet – Phrase Structures

Introduction

Before proceeding to analyse structural innovations in late-thirteenth century motets it would be useful to reflect on the conventions from which they took shape. Generally, thirteenth-century motets are not underpinned by a large-scale structure of the type that clearly comes into being in some early-fourteenth century motets. Overwhelmingly they are characterised by irregularity in matters of music and text. Motet poetry, as a collection, shows diversity in meter, rhyme, syllable count and theme, and is nearly always irregular in its individual form. Triplum and motetus parts are surprisingly independent in respect of their layout, melody and pitch orientation despite the requirement that they blend to create satisfactory polyphony. In her detailed study of the relationship between text and music Linda Speck concludes that these elements are deliberately constructed to cause 'conflict'. Whereas examples of unity between music and text and individual parts in the motet are not unknown, notions of 'conflict' and 'tension' are central to the motet's ideal.[1]

The tenor is the only voice to have regular construction as its guiding principle. The shaping of the tenor from an existing chant fragment involves the repetition of melody (through the restatement of color) and rhythm (through the arrangement into a regularly repeating pattern) and forms the foundation upon which the motetus and triplum are constructed. The upper parts, in the absence of such an obligatory scheme, were laid out more pragmatically, responding to the irregular nature of the texts and, for most of the thirteenth century, the conventions of modal declamation.

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[1] This conclusion is reached by Speck (*Relationships between Music and Text in the Late Thirteenth Century Motet* (Ph.D Thesis, University of Michigan, 1977)) following an in-depth study of the thirteenth-century motet.

In a study primarily concerned with the fourteenth-century motet George Clarkson declares its standard thirteenth-century predecessor to be 'phasic'.[2] Phasic motets are described as having 'interactions among the separate cantus parts' rather than 'large scale periodic correspondences between polyphonic sections'.[3] In these motets it is possible that two of the three parts may show some phrase co-ordination, for example, the tenor and motetus or the motetus and triplum. In later-thirteenth century motets there is an increasing tendency for some motets to show all parts co-ordinating in a consistent manner.[4] Clarkson recognises that motet structure was unstable around 1300 and, continuing into the fourteenth century, that *Fauvel*'s motets were diverse in their structures, ranging from those that are phasic through to those that are strictly isoperiodic. These evolving structures are allied to the changing declamatory style that emerges in some late-thirteenth century motets and the newer declamatory techniques pursued through some of *Fauvel*'s motets.[5]

While greater consistency in the phrasing of late-thirteenth century motets is acknowledged by Clarkson, it is those in *Fauvel* that are seen as transitional, and as such they receive the lion's share of analysis in his thesis. In a more recent article Daniel Leech-Wilkinson also draws attention to factors of structure and style that give *Fauvel*'s motets their transitional status, also acknowledging that they may take the more ordered phrase-structures of some late-thirteenth century motets as their point of departure.[6] It is a feature of these studies and other more general surveys to cite selected late-thirteenth century motets as antecedents of *ars nova* structures without affording them the same degree of consideration as their fourteenth-century counterparts.[7] Even though only selected motets from the late thirteenth century are relevant here they are the earliest pieces to explore structural change and need to be studied as a group in their own right. Therefore this chapter will focus on detailing the types of ordered structures that can be found in Fascicles 7 and 8 of the Montpellier Codex and their stylistic contexts. It

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[2] George Clarkson, *On the Nature of Medieval Song: The Declamation of Plainchant and the Lyric Structure of the Fourteenth-Century Motet* (Ph.D Thesis: Columbia University, 1970), 284.
[3] *Ibid.*, 285.
[4] *Ibid.*, 309, 314-5.
[5] See *Ibid.*, 281-318 for a full exposition of this idea.
[6] Daniel Leech-Wilkinson, 'The Emergence of Ars Nova', *Journal of Musicology*, 13 (1995), 285-317.
[7] Heinrich Besseler, 'Studien zur Musik des Mittelalters II: die Motette nach Franco von Köln bis Philippe de Vitry', *Archiv für Musikwissenschaft*, 8 (1926), 137-258 also makes a link between a couple of late-thirteenth century motets and those of the *ars nova* in this regard.

will also make comparisons with selected *Fauvel* motets in order to pinpoint more precisely where continuity and discontinuity lie, and to assess more fully the role played by the late thirteenth century in the process of change.

Structural Innovations in some Late-Thirteenth Century Motets

The diverse character of late-thirteenth century motets has sometimes led to the repertory being split into various groups. Classifications based upon notation, style, text type/combination of text types and tenor types have been used to separate one particular group from another. Typically motets may be described as 'Petronian' or 'Franconian' in reference to their notation or style. Motets with secular tenors may be deemed a different breed from those with chant tenors, and French motets are sometimes recognised apart from Latin or bilingual. Like so many techniques found in the late thirteenth century, the innovative structures to be analysed cannot be attached to any one of these modern-day generic constructions. At the same time we shall see that there are certain categories of motet that play a more substantial role than others.

The first group of motets to be analysed can be classed as Petronian. Motets in this group are either directly attributed to Petrus de Cruce or are characterised by the presence of four or more semibreves per breve in their tripla. In terms of the late thirteenth century these motets are progressive in aspects of their notation, style and tenor disposition, and threads of their influence can be picked up in *Fauvel*'s motets. Scholars have disagreed as to whether they are structurally innovative. On the one hand Ernest Sanders has commented that Petronian motets '...with their formless tenors resist all analytical search for rational phrase structures.'[8] Conversely Clarkson has drawn attention to individual Petronian motets that have more ordered phrasing and anticipate fourteenth-century innovations.[9] It is my intention to show that many of the structures found in Petronian motets are progressive and make a substantial contribution in the late thirteenth century towards the search for a higher structural ideal.

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[8] Ernest Sanders, 'The Medieval Motet', *Gattungen der Musik in Einzeldarstellungen: Gedenkschrift Leo Schrade*, eds. Wulf Arlt et al. (Bern: Francke, 1973), 351.

[9] Clarkson, *On the Nature of Medieval Song*, 314 cites Mo. 253, 254 and 264 as having phrasing that co-ordinates each part in a consistent manner.

Before proceeding to analyse individual Petronian motets I shall draw attention to two factors that work in combination with one another to facilitate structural innovation. First, the characteristic use of four or more semibreves to the breve in their tripla allowed for more pitches to be placed within a particular unit of time, and also for more marked differences in the number of pitches occurring in two phrases of identical length. Secondly, Petronian tenors disregarded the conventional short repeating patterns in modes 1, 2, 3 and 5, typical of the thirteenth-century motet generally, in favour of tenors usually made up entirely of longs or duplex longs. In turn this enabled composers to exercise greater control over the pacing of syllables, opening the way for new methods of text handling. Mostly these tenors proceed in undifferentiated longs, although very occasionally the type of pattern that becomes more prominent in *Fauvel* is evident. The loss of a strong rhythmic profile in the tenor and its relatively low number of pitches coincides with a triplum that allowed greater flexibility in the distribution of pitch, and by extension syllable. As the activity in the triplum part increased the rate of movement in the tenor slowed to accommodate extraordinary numbers of tones.

Mo. 253 – S'Amours/Au renouveler/Ecce

Mo. 253 is one of two motets directly attributed to Petrus de Cruce by various theorists.[10] The first statement of the tenor's color has the characteristic slow-moving undifferentiated longs, the second statement, however, is rhythmicised using a mode 1 pattern. The second color statement may be an early example of tenor diminution that becomes widespread in fourteenth-century isorhythmic motets. Phrase chart P1 (p.10, Vol 2) identifies a phasic relationship being formed between the tenor, motetus and triplum at periodic intervals throughout the first color statement (see boxed areas). The first three periods are arranged strictly at a set distance from one another (11L), the fourth one occurring after a slightly greater period of time has elapsed and coinciding with the beginning of the second color statement. At this point the pattern ceases and the upper parts are set more pragmatically in relation to each other and the tenor.

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[10] Willi Apel, *The Notation of Polyphonic Music 900-1600*, fifth ed. (Massachusetts: The Mediaeval Academy of America, 1953), 319.

To gain further insight into how this pattern emerged it is necessary to consider the texts and how they are set. Both motetus and triplum have irregular texts. As is typical for this type of motet, the triplum text is significantly longer than that of the motetus and they stand in a ratio of 2.5 for syllables and 2.0 for pitch.[11] Each text is divided into five segments, the first three of each being matched to the three identified periods over color A. Although these periods are identical in length the syllable count is liable, in the case of the triplum, to fluctuate from segment to segment and from perfection to perfection. Comparison of the total number of triplum syllables contained within the second segment with those of the third reveals a difference of nine (the former having 60, the latter 51). However comparison of the first and second segments shows 59 and 60 syllables respectively, so the triplum is capable of regularity. Generally, though, it is more irregular in pacing since it aligns its syllables with the more variable breve/semibreve movement. The introduction of four or more semibreves per breve by Petrus de Cruce expanded the opportunity for fluctuation to a greater extent than in other motets whose tripla also move at the level of breve/semibreve. The motetus is more regularly paced since, in line with convention, syllables are aligned with the predictable long/breve modal movement and consistently set two syllables in each perfection, except at cadences where a proportion of the perfection is marked by a rest.

The construction of a relationship between all parts by segmenting the texts into larger periods also elevates a single rhyme above all others through cadential articulation. The triplum text has multiple end-of-line rhymes (*er, oir, ant, ier, ir, re, ert, ie, is*) but only *ent* appears at the end of each segment. The motetus text has only two rhymes (*an, on*) with *on* appearing at the end of each segment. Although *ent* and *on* are not identical they are assonant, creating a sense of uniformity from elements that are in themselves irregular. The way that text is segmented, and the elevation of one particular rhyme in each part, points to a clear change in the way text was handled. Comparison of Mo. 253's triplum with tripla in the Old Corpus of Montpellier shows that conventionally older-style tripla set their text on a line-by-line basis, or occasionally joined

[11] Figures provided by Clarkson, *On the Nature of Medieval Song*, 287.

two lines together. An explanation for this can be found in the modal style of their tripla melodies that dictate a regular and slower pace of syllabic declamation. This approach generates a series of irregular melodic phrases that follow the irregular patterns of the text marked off from one another by a rest. Additionally, conventional settings highlight no particular rhyme. That the segmentation of Mo. 253's texts articulates a single rhyme and, together with the more flexible breve/semibreve movement, enables some partial regularity between the larger constructional blocks in this motet, indicates that Petrus de Cruce was consciously attempting to push forward techniques of motet construction and text handling.

MO. 254 – AUCUN/LONC TANS/ANNUN[TIATES]

Mo. 254 is the other motet directly attributed to Petrus de Cruce, and in common with Mo. 253 it has a tenor that states its color twice where the first statement comprises undifferentiated longs arranged into ternary groups and set off from one another by a rest. The restatement omits the rests to give a continuously sounding tenor. The omission of rests creates a type of diminution insofar as the total time taken to sing this color is reduced, however the note values themselves remain the same. The phrase chart P2 (p.11, Vol 2) shows that there is a periodic relationship between the triplum, motetus and tenor in the first color statement where the triplum and motetus align their phrase ends (see boxed areas). The periods are less regular than those in Mo. 253 but are identifiable over and above the general phasic pattern because they support a direct interaction between the parts. It should be noted however that in only three of the four instances is this alignment extended to the tenor, and, that like Mo. 253, these periodic alignments are discontinued for the second color statement.

The triplum text is handled in a manner similar to that of Mo. 253. 25 irregular lines of poetry are set by joining together two or three lines to make a melodic phrase. There are 13 phrases in total, eight over color A and five over color B. The abababaababababbbbabbbabab rhyme-scheme of the text dictates which lines are joined since melodic phrases nearly always end with the 'a' rhyme articulating *on*. Clarkson has already observed that rhyme is made more

prominent by 'polymetric' phrases (i.e. those occurring in tripla through use of the breve and semibreve) since these phrases retain conventional modal cadences in an otherwise unmodal setting. Matching the last syllable with a long and following it with a rest makes it the longest syllable in the phrase.[12] The motetus text has 11 irregular lines with an aaaaabaabba rhyme-scheme. Lines one to five are set individually over color A (articulating *er*) and lines six to 11 are set over color B where lines six and seven, eight and nine, and 10 and 11 are joined together. The reason for joined lines here can be attributed to the shorter duration of the tenor being matched with a similar amount of text to that in color A. It is also apparent that by running line seven straight on from line six Petrus has managed to retain an 'a' rhyme at the end of the melodic phrase. The end of line nine marks the first and only articulation of the 'b' rhyme (*ie*). This contrasts with the preceding and final 'a' rhyme and may have been used deliberately, in conjunction with the highly unusual (for this period at least) notated raised 3rd and 6th scale degrees in the motetus and triplum respectively, to heighten expectation of the motet's close.

The periodic relationship between triplum, motetus and tenor evident in the phrase chart is supported at a higher level of text segmentation in the triplum. In color A the periodic cadences link larger segments of triplum text to the motetus. At the first interactive cadence the end of line six in the triplum is aligned with the end of line two in the motetus. The second, third and fourth cadences align the ends of lines three, four and five of the motetus with lines nine, 13 and 16 of the triplum. This periodic relationship, like that seen in Mo. 253, forms a higher structural level over and above the conventional phasic structure. The conventional phrase structure, however, is clearly evident in both these motets from the many phrases that occur within the larger periodic pattern, and also in the second color statement where the periodic pattern has lapsed. The cadences that result from this interaction play an important role in laying down the tonal focus of the piece, a technique that has resonance with the fourteenth century's clear attempts to link schematic structures to tonality. This will be considered further in Chapter 3.

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[12] *Ibid.*, 313.

Mo. 264 – Aucuns/Amor/Kyrie

Mo. 264 is Petronian in style although there is no direct attribution to Petrus de Cruce. The tenor color is stated twice and laid out as undifferentiated longs, but unlike the previous two motets there is no change in tenor style to mark the color's restatement. P3 (p.12, Vol 2) shows how the triplum and motetus are related through their phrases being consistently co-ordinated with one another.[13] Any relationship with the tenor is hard to discern due to the complete lack of tenor patterning. The boxed areas on the phrase chart show a larger periodic pattern emerging over the first color statement, and overlapping into the beginning of the second color, that is based on the repetition of a specific phrase pattern. The remainder of the motet does not continue this pattern but does continue to pursue a consistent relationship between motetus and triplum. Again it seems that larger periodic patterns are beginning to be formed from established phasic principles.

There are some textual differences between Mo. 264 and those attributed to Petrus de Cruce. Immediately obvious is the bilingual nature of the motet with its French triplum and Latin motetus, although like those of Petrus its texts stand in an approximate ratio of 2:1. The motetus is regularly constructed, comprising 10 lines of seven syllables and the rhyme-scheme aabbccddee. The repetition and progression of rhyme is typically that of the sequence, although its melody, unlike that of the sequence, does not repeat with the rhyme.[14] The melodic phrases that share the same rhyme are closely related, however, in that they create a larger melodic unit comprising an antecedent and consequent phrase. The motetus melody sets each line of poetry individually, except for the final two lines that are joined, to provide eight phrases of identical length and a final extended phrase. The triplum has 21 lines of irregularly constructed prose with the rhyme-scheme aababababbababababababa. Lines are not set individually like the motetus but are joined together to create larger text segments that articulate the 'a' rhyme and give just eight melodic phrases.

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[13] *Ibid.*, 315, observes consistency of overlap.
[14] John Stevens, *Words and Music in the Middle Ages. Song, Narrative, Dance and Drama, 1050-1350* (Cambridge: Cambridge University Press, 1986), 82, sets out the characteristics of rhyme and melody that define the sequence.

The regular pattern that makes up the motet's structure is not the result of regularity inherent in both parts. The phrase structure of the motetus is as regular as its text. The triplum, however, derives its regularity only from its relationship with the motetus. The emergent regularity of the motetus and triplum combined has, again, been made possible by the flexibility with which triplum syllables can be placed, given the greater number of notes available, and by its lines of poetry operating in conjunction with the regularly constructed motetus.

Mo. 317 – Aucun/Iure tuis/[Virgo] Maria

This anonymous Petronian motet, as we shall see, is closely related to Mo. 264 in aspects of its construction and texting. Like Mo. 264, it also has a tenor laid out in continuously sounding undifferentiated longs, although in this case the color is shorter and states itself four times. P4 (p.13, Vol 2) shows, once more, a clear relationship between the motetus and triplum through a consistently paced overlap as well as a large-scale repeating pattern of strict dimensions comparable in design to that of Mo. 264. However this time there is an approximate link between the patterning of the upper parts and the tenor whereby the periodic pattern is revealed over the statements of colors A and B and repeated over colors C and D. This symmetrical relationship between tenor color and upper-part design, albeit inexact, is more obviously indicative of the isoperiodic structures typical of *Fauvel* motets.

The Latin motetus and the French triplum provide us with another bilingual motet. Predictably for a Petronian motet the triplum and motetus stand in an approximate ratio of 2:1. The motetus has nine lines, each containing seven syllables, set to nine melodic phrases of identical length. Its rhyme pattern is aabaabaab, an arrangement similar to those found in later sequences.[15] The triplum text has 25 lines of irregular prose with the rhyme-scheme aab/aab/aab/aaabb/aab/aa/bb/bb/bb[16] and it is noticeable how the first nine lines mirror the aab

[15] See *Ibid.*, 100-101. A similar type of pattern is seen in the later sequence type of Adam of St. Victor.
[16] The divisions in the rhyme-scheme are not indicative of any particular structure, but are there to clarify where rhyme repetition falls.

rhyme-scheme of the motetus. Like all previously examined motets the triplum does not segregate individual lines by a rest but joins several to provide just seven phrases of melody – in this case articulating the text's 'b' rhyme (*ant*). Like Mo. 264 the large-scale repeating pattern comes from a motetus text with consistent phrase-lengths giving shape to an irregularly structured triplum text, the duration of whose phrases varies. Again the co-ordination of the more regular motetus with the irregular triplum to create a higher structural level is dependent upon the compression or expansion of syllables into a preconceived time-frame, and is enabled by the breakdown in modal rhythm.

Given the close relationship apparent between Mo. 264 and 317, I would suggest that they were possibly the work of one composer. This interpretation is informed by their tenor arrangements, choice of texts, and similar habits in their arrangement of phrases, leading to the formation of similar large-scale periodic patterns. These two motets differ from those attributed to Petrus de Cruce, which are themselves closely paired in their tenor arrangements and upper part patterning, having fewer triplum phrases, each carefully related to the motetus. The phrasing of Mo. 264 and Mo. 317 is more tightly regulated overall than that of Mo. 253 and Mo. 254 by ensuring that all motetus and triplum phrases relate to the higher structural ideal evident from the phrase chart. This is in contrast to Mo. 253 and 254 where a significant proportion of the phrasing does not contribute directly towards the periodic repetition of an established pattern.

Mo. 332 – Je cuidoie/Se j'ai/Solem

This, the final Petronian motet to be considered, shows considerably more patterning than has been seen so far. Its modern tenor, using duplex long and breve, is typical of the type seen in *Fauvel*; it is isorhythmic at the level of color, the color being stated three times.[17] P5 (p.14, Vol 2) shows the activity in the motetus and triplum in relation to the isorhythmic tenor and adds some upper-part detail to show further rhythmic correspondences. The motetus and triplum cadences tend to recur at the same points in each tenor period, giving rise to a quasi-isoperiodic

[17] Besseler, 'Studien zur Musik des Mittelalters II', 169.

structure. For example the first cadence in the triplum occurs strictly on the fifth long (*e*) of each tenor color; however the second cadence, occurring towards the end of the period, is not so strictly placed although they are close in the first two statements (statement three, leading into the final cadence, necessarily omits this rest in the triplum). The motetus shows a similar pattern: the first cadence in each tenor period occurs at the same point in relation to the motetus and the triplum in colors B and C, the second cadence occurs at the same point in colors A and C but is delayed slightly in B. Motetus cadences are approached by falling into hocket with the triplum (as shown on the phrase chart), an articulatory device that comes to prominence in the fourteenth century. Further, the motetus has cadences not articulated by a rest but by a perfect long. These points stand out in sharp relief against the breve/semibreve movement and are included on the phrase chart to show how they also occur isoperiodically. In this context perfect longs have an important function in articulating line-ends in the motetus, and are also placed prominently to mark the end of the tenor color by forming a cadence with the tenor immediately prior to the final tenor rest in each statement. The use of the long for articulating line-ends without a following rest becomes more widespread in *Fauvel* and this may be seen as an early example.

Both texts are French and stand in an approximate 4:1 ratio. The motetus text has 11 lines of irregular poetry with an aabbaaabcbb rhyme-scheme. Less usually, individual lines are joined together (although made prominent as discussed immediately above) and the rhyme ababbb is articulated. The triplum has 39 lines of poetry with multiple end-rhymes, but only *ent*, which occurs infrequently, is articulated at cadences. While neither text is regular they are firmly anchored to the isoperiodicity of the tenor at certain points and, on occasion, to each other. The approach to structure differs slightly, but importantly, from that in Mo. 264/317 where the irregular triplum gained its structural identity from the regular motetus. Here, two irregular upper-part texts have new structural significance in relation to a strictly rhythmicised repeating tenor. It seems that had the composer wished, a strictly isoperiodic structure would have been possible since the motetus text is freed from conventional modal-style declamation; the setting here is no longer strictly syllabic but admits up to six notes per syllable. The overriding

declamatory style of this motetus can be described as 'neumatic'. This term, more usually employed to describe plainchant, can be usefully applied to the motet, as Clarkson has already done. It can be used to describe a melody that is neither wholly syllabic nor melismatic, but, typically, will set from two to five notes per syllable.[18] In practice, a neumatic declamatory style will often be mixed with one that is syllabic.[19] Throughout this study the term 'neumatic' will be used to describe a motet part whose declamatory style seems to fall somewhere between the strictly syllabic and the very florid, but without being too prescriptive as to how many notes per syllable define it.

The neumatic style of the motetus allowed, for the first time, some flexibility in the distribution of syllables in the motetus part. The triplum is the more strictly-set part and would not need much adjustment to make it unfailingly strict. In this motet the facility for flexible text distribution is in place in both upper parts, as is the interest in handling text to meet the demands of a large-scale regulated structure. It does appear, though, that strict isoperiodicity was not yet sought.

The remaining motets to be analysed fall outside the Petronian classification since they do not employ more than three semibreves per breve at any point in their tripla. Some, clearly, bear no resemblance to the Petronian style but others are closer in aspects of their tenor patterning, general tripla style or text ratio. All, however, show regular patterning in their large-scale structures, hence their inclusion in the discussion.

Mo. 330 – Virginale/Descendi/Alma

This motet has a number of features in common with the Petronian style. The tenor part consists entirely of undifferentiated longs and is patterned at the level of color into groups of 5+3+5+7+5+5 longs, each group separated by a rest (IL), and the color is stated twice. P6 (p.15, Vol 2) shows how the upper parts are laid out in a regular pattern over the repeating tenor

[18] Clarkson, *On the Nature of Medieval Song*, 56.
[19] *Ibid.*, 56.

color. A strong relationship between the motetus and triplum is formed by their frequent cadencing in close succession to one another. Both parts are, to some degree, locked into the tenor's color, the broad pattern established in the first color repeating in the second. Only two rests in the triplum appear not to relate to the periodic structure.

The motetus text has six irregular lines of Latin poetry with an aabcdb rhyme-scheme and quotes from the Song of Songs.[20] In its musical context a rest separates each line of text. The text setting of the motetus is similar to that in Mo. 332 whereby more flexible text distribution is enabled by foregoing a strictly modal pattern. Unlike the flexible triplum, where the semibreve movement allows many syllables to be compressed into a short durational unit, this flexible motetus allows an extremely short text to be stretched over a durational period that a strictly modal style of declamation would not allow, with liberal use of perfect longs and, more occasionally, a neumatic style. The triplum text is also Latin and has 31 irregular poetic lines, many of which are extremely short. There are multiple rhyme-ends with rhyme tending to progress as the poetry proceeds. Text lines are joined to make a complete musical phrase although in this case text is not segmented to favour one particular rhyme.[21] In the form it takes here this motet is rather similar to Mo. 332 in its quasi-isoperiodicity at the color level and its setting of the motetus text.

Mo. 311 – Se je chante/Bien/Et spera[bit]

Of all the thirteenth-century motets analysed this one comes closest to fourteenth-century isoperiodicity and confirms that innovative structure and style is not confined to the Petronian motet and its followers. Its 'radical' structure has already been observed, but in many ways it is

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[20] Hans Tischler, ed., *The Montpellier Codex. Recent Researches in the Music of the Middle Ages and Early Renaissance*, Vols 1-IV (Madison: A-R Editions, 1978), Vol I, lxix. His Critical Notes record that this text also appears in the motetus of Mo. 282 (NB. the style of this motet is entirely different).

[21] The comparative lack of regulation of text division in this motet could be attributed to its having perhaps originated in two parts. Tischler, lxix, notes that the motetus and tenor also appear in Ars A and LoD. If the composer had indeed added a new triplum to an existing motet then, in order to maintain a close phasic relationship with the pre-existing motetus, a more pragmatic approach to segmenting the triplum text was needed. It is odd, however, that a two-part motet would have this type of flexible motetus and it begs the question as to whether it would really have been composed in this manner without the triplum in mind.

closely related to the types of structures illustrated above.[22] Its tenor color is stated three times and is isorhythmic at the level of color. The pattern itself is unusual compared to other thirteenth-century examples since it does not have the slower movement of the Petronian tenors, but neither does it have the modal patterning typical of earlier ones. Its movement approaches that of the motetus and triplum, being made up of longs, breves and semibreves, and even engages periodically in a hocket with the motetus. It cannot be said to mirror the tenor style of the fourteenth century either, its isorhythm aside.

P7 (p.16, Vol 2) shows the strictly repeating tenor color and its relationship with the upper parts. It can be seen that a close phasic relationship between the motetus and triplum is still supported by the upper parts cadencing in close proximity, but that they always come to rest at strictly predetermined points in relation to the tenor color to give a fully isoperiodic structure at the level of color. It is only a short step away from fourteenth-century isoperiodicity at the talea level and, in addition, has other features that appear in the fourteenth-century motet, notably the use of hocket to articulate structure, as illustrated by the phrase chart, and the articulation of isoperiodicity through a quick succession of cadences in all three parts. We can note, however, that unlike Mo. 332, the hocket in this motet occurs between the tenor and motetus.

Text handling, again, plays an important role in enabling such a large-scale regular design. The French motetus has 13 lines, and at first glance seems irregular. However, the composer has observed three regular periods in the text and has exploited them in creating a large-scale patterned structure. All lines, except the first two that are joined, are set individually. While the syllable count fluctuates from line to line, an underlying repetition is established as the poetry proceeds:

$$a^{7}b^{4}a^{7}b^{8}a^{9} / b^{9}a^{7}b^{8}b^{9} / b^{9}a^{7}b^{9}b^{9}$$

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[22] Clarkson, *On the Nature of Medieval Song*, 327, notes that this motet, alongside with Mo. 257, shows a radical change in structure. I can see that in Mo. 257 the triplum relates quite strictly to the tenor's color but the motetus does not, and therefore it does not seem particularly radical.

This repeating pattern, which is particularly clear from line six onwards, is reflected in the isoperiodic structure. The mostly consistent repetition of rhyme means that the same rhyme tends to recur at the same point in relation to the tenor color. The careful calculation of syllables has facilitated this strict setting using a traditional modal style of text declamation even though the motetus melody itself is barely modal.

The composer adopts a similar approach to setting the triplum text, which stands in a 3:1 ratio with the motetus. Like the motetus it looks irregular, having 31 lines of varying meter, but the text has been segmented to reveal three periods that match the three color statements (containing 10, 10 and 11 lines respectively) with regularly recurring features of rhyme:

aaabbaabba

bbaabbaaba

baabbaaabba

The regular features of each period are enhanced by further segmentation to provide five smaller phrases per period. This is achieved by joining some of the lines of poetry from each period, causing the irregularities in rhyme to be obscured, and articulates the following monorhyme:

aaaaa

aaaaa

aaaaa

These smaller segments are not always identical in their internal rhyme, indeed the internal rhymes of the segments contained within the first period differ from those of the second and third periods. However, the segments of each period are consistent in their syllable count and articulation of the final 'a' rhyme at the cadence. Syllables are more evenly distributed than in

Petronian motets having regular structures, because the repetition of the structure's pattern relies on the precisely calculated syllables rather than the ability of the triplum's style to absorb fluctation.

This motet offers a more highly regulated structure than is apparent in the Petronian motets by following more closely the large-scale divisions of the text, and it is possible to see a connection with the use of strophic texts that articulate isoperiodic structures in the *ars nova*. Although the texts of Mo. 311 are not strictly strophic they show the use of large-scale repetition as a principle in their segmentation if not their construction. Notably this fully schematic structure is achieved with a more conventional attitude towards text declamation.

MO. 275 – IAM/IAM/SOLEM and MO. 300 – SALVE/SALVE/OMNES

These two motets form a related pair owing to aspects of their style and construction that are near identical. They are of a completely different style to those motets already discussed, which has previously led to them being given peripheral status.[23] However it has subsequently been suggested that because they (and other motets given such status) occur within the context of widely differing styles and techniques in Fascicles 7 and 8, they should more properly be considered as another example of French experimentation.[24]

Jacques Handschin has already provided a detailed description of these motets, but they are included here to facilitate direct comparison with the others.[25] Both state their tenor color four times and have the same broad pattern, although the rhythmic detail at the level of perfection is subject to variation. This phenomenon occurs despite the tenors being sourced from different plainchants. Phrase charts P8 (p.17, Vol 2) and P9 (p.18, Vol 2) reveal that Mo. 275 and Mo. 300 also share the same structure, which is based on a repeating phasic pattern. The pattern

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[23] Ernest Sanders, 'Peripheral Polyphony in the Thirteenth Century', *Journal of the American Musicological Society*, 17 (1964), 276, suggests that these two motets are peripheral and rejects the previous notion of Jacques Handschin, 'The Summer Canon and its Background II', *Musica Disciplina*, 5 (1951), 74, that they are of English origin.
[24] Mark Everist, 'Anglo-French Interaction in Music c.1170-c.1300', *Revue Belge de Musicologie*, 46 (1992), 5-22.
[25] Handschin, 'The Summer Canon', 74-76. Previously described by Besseler, 'Studien zur Musik des Mittelalters II; die Motette nach Franco von Köln bis Philippe de Vitry', *Archiv für Musikwissenschaft*, 8 (1926), 180.

remains the same over colors A, B and C but changes at D. This pattern becomes isoperiodic at the color level (A, B and C only) although in B motetus and triplum appear to swap their predetermined cadence points in relation to the tenor in order to maintain the regular phrasing. The motetus and triplum texts of Mo. 275 have the same structure as each other and share many of the same words. They are set in imitation, one voice entering as the other closes and so on, until the entire text of each part has been stated. Unusually for a Montpellier motet the declamation of text is delayed by a melismatic setting of the upper parts over the first color statement. Melismatic openings are a feature of some of *Fauvel*'s modern motets and in this context the opening of Mo. 275 is not so extraordinary. There are three *Fauvel* motets, *Orbis/Vos/Fur*, *Se cuers/Rex/Ave* and *Aman/Heu/Heu*, which open with a melisma in the motetus set against a syllabic-style triplum. In the *Fauvel* pieces the melisma is not so long and admittedly it does not occur simultaneously in both upper parts, but the idea is comparable. The characteristic of a melismatic opening in one or both parts is not that far removed from the introitus styles of *Firmissime/Adesto/Alleluya* and *Tribum/Quoniam/Merito*.

The motetus and triplum of Mo. 300 share the same text and adopt the same imitative style and isoperiodic plan as Mo. 275, alternating the declamation of the text in each part on a line–by–line basis. Like Mo. 275, the first color statement is matched with melismatic upper parts, and again declamation of the text is delayed until the beginning of the second color. In this motet there is a return to the melismatic accompaniment for the fourth color. It is the sharing of text in the case of Mo. 300 and the near identical texts in Mo. 275 that have supported an isoperiodic structure in these motets.

Mo. 314 – Dieus/Vo vair oel/[Tenor]

This motet also has a highly regulated structure, determined by a factor not encountered in the motets considered above. The tenor is modern in its blend of long and duplex longs to provide a slow-moving foundation for two faster-moving upper parts. It is hardly a melody in its own right since it has only two pitches, *c* and *d* in continual alternation, that are arranged into a

repeating rhythmic pattern. There are four statements of the tenor's pattern – statements one, three and four are identical, three is truncated. P10 (p.19, Vol 2) reveals that all parts are strictly co-ordinated and regular periods are formed, the first, third and fourth colors being isoperiodic, also that the phrase layout differs from other motets in the way that, with few exceptions, the parts cadence simultaneously.

Again there is high ratio of triplum/motetus syllables (approximately 3:1). The motetus text is a seven-line rondeau (ABaabAB) of regular proportions and it is this text that explains both the newly composed tenor and the choice of structure. A decision to compose a new tenor would have made the task of supporting a predetermined melodic structure and contour easier. The motetus melody, see Ex. 1 (p.2, Vol 2), differs substantially in its melismatic style from rondeaux preserved elsewhere. It is possible that the rondeau melody could have been composed (or at least altered radically) specifically to suit this motet. Equally possible, though, is that the new style of monophonic songs that clearly emerge in *Fauvel* and the works of Lescurel are disguised in Fascicle 8. A connection between the vocal style of this motet, Mo. 316 and that of Lescurel has been made.[26] Although Mo. 314, 316 and the Lescurel songs could conceivably be of similar date there is no evidence, other than stylistic similarity, to suggest that Lescurel composed them. The motetus of Mo. 314 follows the principles of rondeau melody in that it is based entirely on the melody of the refrain. The simultaneous cadences at the end of each color were no doubt preferred in order that the rondeau's structure should be clearly articulated. The end of each color period on the phrase chart coincides with the end of either section I or II in the rondeau. The internal cadences within each period do not articulate the internal 'a' rhyme of the text however, there being several factors that may have militated against following the text exactly: the tenor color is quite long (17L) and there is a need for the motetus to cadence more than once in each period to ensure both that the melodic line keeps its shape and that the performer may breathe at appropriate intervals. To this end a short breve rest appears at the end of some phrases, or else they are marked by a perfect long. These points of

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[26] Yvonne Rokseth, *Polyphonies du treizième siècle*, Vol IV (Paris: Editions de l'Oiseau Lyre, 1935-9), 93, makes a link between the style of these motets and the songs of Lescurel.

repose appear to have been created independently of the text since they do not coincide with the 'a' rhyme, which is not articulated in colors A, C or D; indeed, the perfect long has no accompanying syllable.

The triplum text, though its phrasing is coordinated with the motetus, is less regular, having 22 lines of fluctuating meter. It is hard to identify any internal repetition in this text due to the monorhyme and the changing metrical shape of individual lines. Even so the text is manipulated to articulate, with the motetus, the rondeau structure at the end of colors A, C and D, and to this end has been segmented to provide the first, third and fourth color statements with roughly the same number of syllables, and the second truncated statement with proportionally fewer. Although each segment is near identical in syllable count when broken down line by line, they are less regular:

Color 1:	8+8+8+12+5+8 syllables	total:	49
Color 2:	10+9+11+10 syllables	total:	40 (truncated)
Color 3	8+7+9+11+11 syllables	total:	46
Color 4	11+8+11+5+5+3+8 syllables	total:	51

The slight differences in internal structure and syllable count between the first, third and fourth color statements are absorbed by the flexible breve/semibreve style of the triplum. The large difference in length between the motetus and triplum texts is, in large part, reconciled through the neumatic setting of the motetus. Although highly unusual in Fascicles 7 and 8 of Montpellier, neumatic motetus parts moving at a similar speed to a syllabic triplum become more common in *Fauvel* as do points of articulation in such parts that rely on the perfect long as well as the rest. Mo. 314 would seem to be another example not only of this, but also of how the breakdown of modal rhythm in all parts, together with a flexible attitude to text setting, has enabled its creator to impose a strict rondeau structure on this motet.

MO. 318 – TOUT SOLAS/BONE AMOUR/NE ME BLASMES

This motet is not innovative in terms of its phrase structure or its style, which retains modal conventions in all parts, but is interesting for the way in which it superimposes a song structure on all parts through the principle of isomelism. I am including it here only to reiterate how varied the approach was to structure during the late thirteenth century, and because the composer has found an ingenious way of simultaneously articulating two contrasting structural ideals. It has a song tenor as a foundation, textually incomplete but probably a virelai because of its melodic pattern and structure (I II II I I). The motetus and triplum have irregular texts of approximately equal length set in overlap. No regular underlying phrase pattern articulates the song structure, and there are no sectional cadences in the manner seen in Mo. 314. However the upper-part melodies repeat themselves in line with the melodic repetition in the tenor, as shown by the score reproduced as P11 (p.20, Vol 2).[27] Small differences are apparent between each repeating unit and can be attributed to (a) an extra syllable requiring an extra note, (b) variation through note decoration or (c) melodic disruption because a motetus or triplum phrase closes in a new part of the section.

* * *

In the late thirteenth century, composers were entering into an experimental phase in the construction of large-scale periodic relationships. Analysis of eleven motets from Fascicles 7 and 8 has shown that no fixed template was set in place but, through an amalgamation of the conventional with newer ordered approaches to phrase structure, a variety of more highly regulated structures came into existence over and above organisation at the phasic level. Although the Petronian motet figured prominently in the above analyses, various approaches to style and composition are evident in these pieces. Some early attempts at regulating structure on a large scale are seen in those motets that show periodic patterns emerging as part of a more

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[27] The structure of this motet is discussed in David Fenwick Wilson, *Music of the Middle Ages: Style and Structure* (New York: Schirmer, 1990), 262-3, and the rearranged score, reproduced on p.20, Vol 2 as P11, 264-5.

generalised phasic structure. It is typical that a relationship between the upper-part periodicities and the tenor color is either not apparent or is unspecific in these motets, and that the triplum part, with its flexible mode of declamation, sought to construct large-scale regularity by linking itself to the more rigidly constructed modal-style motetus. Mo. 253 and 254, attributed to Petrus de Cruce, are examples. Composers also constructed periodic relationships by taking phasic patterns and repeating them at strictly recurring intervals, and in Mo. 264 and 317 we saw the careful relating of each phrase-end to a larger periodic pattern. We have also seen quasi-isoperiodic structures where the tenor color triggers the broad repetition of phasic patterns in the upper parts together with a tendency for stricter placement of internal cadences over each color (e.g. Mo. 332 and 330). The tenor's involvement in periodic structures seems to have lagged behind that of the motetus and triplum, and at first glance this is perhaps surprising given that in isolation the tenor is the most highly regulated part of a motet. Conversely, the more regulated the part, the less ability it has to integrate with another part to influence large-scale design. Given the principles of syllabicism and irregular poetry it is not so strange that it would be flexibility in the distribution of text and syllable in the triplum, together with the slow-moving tenors, that would allow large-scale designs to emerge. Finally, strict isoperiodicity more typical of *ars nova* has been observed in a handful of motets at the level of color (e.g. Mo. 311, 314, 275/300). Both quasi- and fully isoperiodic structures at the color level are concentrated in Fascicle 8 (except for Mo. 275/300), and those having periodic structures that are independent of tenor color are more a feature of Fascicle 7.

The different ways of approaching large-scale design and the varying stylistic contexts for such designs cannot conceal the evident trend towards more regular structures. Irregularly constructed texts were divided into larger segments that articulated a single rhyme. This newly adopted method of handling text was allied to the breakdown in modal declamation and modal melody that came with the increased use of the breve and semibreve. In the late thirteenth century it is in the triplum parts that this type of text segmentation occurs most and where modal restrictions are clearly lifted, in turn allowing for phrase length to become less constricted by line length and for greater flexibility in the distribution of text; nowhere is the fluctation of

syllable pacing more possible than in the Petronian motet. It is far less usual that a motetus should adopt a non-modal style of declamation, but in Fascicle 8 the loosening of rhythmic mode in the motetus parts of several pieces plays an important role in allowing the formation of a quasi- or strictly isoperiodic structure, as witnessed in Mo. 330, 332 and 314. This also paves the way for stylistic change, as the two upper parts become rhythmic and stylistic equals over a slow moving tenor. The early stage of this trend is most clear in the motetus of Mo. 314, which is not only non-modal but also neumatic in style. Thirteenth-century periodic designs rely on the increasing independence of text and melody and are based upon the proviso that the structure of one element will not necessarily determine precisely the structure of the other. In practice, the regular structures that emerge as another layer of the motet have been created by irregularly constructed parts that are, in relation to one another, seemingly incompatible. It is this very incompatibility that again leads to the large-scale design itself becoming a further autonomous element, independent of those elements that helped create it.

It is evident, before going on to consider *Fauvel*'s motets, that the late thirteenth century initiated important structural changes of which the succeeding generation of composers must have been conscious. The significance of these motets in relation to the fourteenth century has certainly been underestimated. This may be, in part, because the structural changes do not occur in conjunction with a radical shift in the sound-world of the motet during this period. It is perhaps the more obvious changes in surface rhythm and style in *Fauvel*'s motets that have caused musicologists to look beyond the late thirteenth century for an understanding of structural change, when in fact many of the essential features of the motet are already developed in Montpellier. *Ars nova*, in other words, is much less new than has been supposed.

Structural Innovation in some Modern *Fauvel* Motets

Because structural change in *Fauvel*'s motets has been covered in greater detail elsewhere it is not my intention to provide a long exposition here. However their structures are usually considered more with an eye towards the fully established *ars nova* of Vitry and Machaut. A great deal can still be achieved by looking backwards rather than forwards and to this end I shall reassess them by examining their relationship with the late thirteenth century. This approach raises a new set of questions. That they continue with late-thirteenth century initiatives seems as obvious as their new style but do they rely on the same set of conditions for regulating structure? For example are the patterns of behaviour of the various facilitating factors similar or different? In the final scheme of things, are the structures themselves any more innovative than those of Fascicles 7 and 8? If answers can be found to these questions then we will be able to form a more precise view of *Fauvel*'s role in (what we suppose is) the transition from *ars antiqua* to *ars nova* and perhaps become more sensitive to what underlies the differences and similarities between the repertories. I have chosen a cross-section of modern *Fauvel* motets to reflect the different approaches to text-setting and style. All are central to the developing *ars nova* but I have deliberately avoided those that are strictly isoperiodic and those consistently attributed to Vitry, for this is well-trodden ground. As already stated, it is my wish to investigate the process of change not the change itself. Instead, some of those motets that are usually passed over in favour of the Vitry attributions, but that appear to show compositional technique changing in at least one respect, will be considered.

The four motets to be analysed are *Nulla/Plange*, *Detractor/Qui*, *Orbis/Vos* and *Servant/O Philippe*. Like all *Fauvel* motets they are anonymous and none has contemporary attributions outside *Fauvel*. *Detractor/Qui* and *Servant/O Philippe* have concordances in Paris MS fr. 571.[28]

[28] Edward Roesner, F. Avril and N. F. Regalado., *Le Roman de Fauvel in the edition of Mesire Chaillou de Pestain: A reproduction in facsimile of the complete manuscript Paris, Bibliotheque Nationale, Fonds Francais, 146* (New York: Broude Brothers, 1990), 24.

Questions recently raised surrounding composer identity for those *Fauvel* works not attributable to Vitry have led to these four motets being assigned variously as Table 1 below illustrates.[29]

TABLE 1

MOTET	DATE*	AUTHORSHIP (LEECH-WILKINSON)	AUTHORSHIP (COPLESTONE-CROW)
Nulla/Plange	c.1314-15	Vitry school	-
Detractor/Qui	post 29.xi.14	Master of the Royal Motets school	Vitry school
Orbis/Vos	-	Master of the Royal Motets	? Master of the Royal Motets
Servant/ O Philippe	19.xi.16 – 6.1.17**	Master of the Royal Motets	Vitry

*Those given by Leech-Wilkinson.

**Coplestone-Crow dates 1314-15

These attributions are made on the basis of close analysis that is held to be the key to revealing the individual habits of composers, and thus identity. The table shows that the outcome of each author's work reveals only that motets fall into one of two broad lineages – that following Vitry or the anonymous master. Beyond this, it has proved exceedingly difficult to say for sure that a motet belongs to one camp or another, and both authors acknowledge that the two styles are 'not wholly different'.[30] It is not my intention to make further suggestions as to composer identity, only to reflect the context surrounding these pieces. However, as will become clearer from further examination of these motets in the following chapter, the nature of experimentation makes it possible to both connect and disconnect them, on the basis of characteristics that seem personal, from either of these lineages. The order of analysis is not designed to show a progression of the concept of isoperiodicity within *Fauvel*'s pieces but merely reflects the ordering in which they appear in *Fauvel*'s narrative.

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[29] Leech-Wilkinson, 'The Emergence of Ars Nova', 307, and Natasha Coplestone-Crow, *Philippe de Vitry and the Development of the Early Fourteenth-Century Motet* (Ph.D Thesis: University of Southampton, 1997), 188.
[30] Leech-Wilkinson, 'The Emergence of Ars Nova', 304, and Coplestone-Crow, *Philippe de Vitry*, 187.

NULLA/PLANGE/VERGENTE

This motet is most striking in the melismatic style of its upper parts and in their formation of a duet over the tenor. The tenor is isorhythmic, and differs from the types encountered in Montpellier in the way it segments the color (which itself is twice repeated) into two taleae. The taleae are not identical but are close enough rhythmically to be identifiable as such. The second talea extends slightly beyond that of the first to accommodate the difference in the number of pitches set, even though identical taleae would have been entirely possible since the raw material itself comprises 34 pitches.

Leech-Wilkinson has already observed that in *Nulla/Plange* the triplum shows some isoperiodicity at the color level and the motetus at talea level.[31] The phrase chart P12 (p.21, Vol 2) shows a quasi-isoperiodic structure that is similar to the type embedded in Mo. 332 and Mo. 330, though the Montpellier correspondences occur only at the level of color. Undoubtedly, though, the introduction of taleae provided another level on which isoperiodicity could operate.

Although large-scale text segmentation and rhyme are still articulated by a rest, increasingly line-ends falling inside this large-scale segmentation are also marked out from the remainder of the text. In late-thirteenth century motets, excepting the motetus parts of Mo. 314 and 332 already discussed above, line-ends are either articulated by a rest or are joined to the next line without a pause in the music itself. However, since many are given new prominence by means other than a rest (usually by a long), I have decided that they should be included, and they are identifiable on the chart by a single upward stroke on a solid line. Occasionally these points reinforce a particular periodicity, but more often than not, they simply meet the need for a cadence, since the change to a neumatic/melismatic style of declamation, and also the more goal-orientated means of directing melody, meant that less text per melodic line would be absorbed in the triplum and motetus. Thus line ends and melodic shape are acknowledged with a long where there is no requirement for a text break.

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[31] Leech-Wilkinson, 'The Emergence of Ars Nova', 292-295.

In *Nulla/Plange* we can also see that cadences now articulate melody and sonority, and that such cadences may or may not coincide with the articulation of the text's structure. This differs substantially from what we see in thirteenth-century motets where, invariably, the end of a text phrase coincides with the end of a melodic phrase. In late-thirteenth century tripla a melodic phrase was fashioned to support irregular lines of text, many of which were somewhat short. Inevitably, to combine syllabicism with an adequately shaped and decorated triplum melody it was necessary to group together individual lines of text; to do otherwise would have created inappropriately short phrases. In late-thirteenth century tripla many pitches are decorative, as we shall see in the following chapter, and when combined with the motetus and tenor, the triplum elaborates and sustains the slower-moving sonorities of the motetus and triplum. While it is clear that the longer triplum texts, the increased number of pitches in the triplum, the breve/semibreve movement, and the slower-moving tenor and motetus facilitate one another, it is not possible to say which one of these ideas guided change. A more decorative melodic phrase that retained the principle of syllabicism of course required a longer text, but conversely a longer text, set syllabically, required more pitches.

A further subtle difference between this structure and late-thirteenth century isoperiodicity is shown in the way that both motetus and triplum contribute towards articulating a specific period in relation to a color or talea. For example, the first period in talea II of A and I and II of B, and likewise the final isoperiodicity in both taleae of B, are brought about by collaboration between the motetus and triplum phrasing where either one of these parts articulates silence. Our late-thirteenth century examples show that the motetus and triplum each had distinct roles in creating a given period in an isoperiodic structure.

The Latin texts are generally of a more regular construction than the type found in Fascicles 7 and 8. The triplum text has eight-, seven-, six- and four-syllable lines; however, out of a total of 27 lines only three have six or seven syllables. The remaining lines are usually made up of eight syllables or sometimes four, and instil a sense of regularity into the text. There is no

repeating rhyme-scheme, the author preferring a variety of end-rhymes that progress fairly evenly from 'a' through 'g' as the text unfolds. No particular rhyme is articulated by those triplum phrases ending with a rest, but they do try to articulate the change of rhyme to reflect the progression inherent within the text. This is quite different from the late-thirteenth century tripla that almost unswervingly segment their text to articulate a single rhyme. The motetus, also Latin, has 21 lines and is similar to the triplum in its mixing of eight-, seven-, six- and four-syllable lines. It also has rhyme-ends from 'a' through to 'g' although the progression here is not so marked. Again, there is a preference shown for articulating a new rhyme-end at the close of each phrase marked by a rest, and although not necessarily an exact reflection of their ordering in the text, the component rhymes abcdefg emerge in sequence.

Nulla/Plange offers some significant development from the Montpellier examples in extending the principles of isorhythm and isoperiodicity to create taleae as smaller but well-defined structural units within the color. Clearly, though, the general principle of isoperiodicity is also apparent in the late thirteenth century. The neumatic style of motetus and triplum, together with the more regularly structured texts, are typical features of the *ars nova*, yet this composer does not opt for a strict isoperiodic structure even though it was possible, given these features.

DETRACTOR/QUI SECUNTUR/VERBUM

This motet has a long non-repeating color of 51 pitches that is arranged to form six units with the same rhythmic pattern and a seventh, slightly adjusted. The pattern itself is shorter than many of those found among *Fauvel*'s isorhythmic tenors, and in this respect it is conservative. P13 (p.22, Vol 2) shows that there is a relationship whereby the motetus and triplum phrasing have the same pattern for some of the time. Leech-Wilkinson has described this relationship, marked by square brackets on the chart, as a 'phrase canon' and suggests that it is not sustained beyond the first half of the motet because of the different length texts that required a more pragmatic approach to layout.[32] There is no discernible relationship between the tenor and

[32] *Ibid.*, 292-293.

upper parts, and in general its layout is more akin to the phasic types seen in the late thirteenth century that at times show a degree of consistency between two or more parts.

Both motetus and triplum texts are Latin and regular in their dimensions. The triplum has 18 lines of ten syllables – although occasionally a small fluctuation occurs giving, for example, nine syllables – and it has a regular rhyme-scheme aabbccddeeffgghhii. This type of progressing rhyme-scheme is common among *Fauvel*'s Latin motets. The syllabic setting and the occurrence of four semibreves to the breve are features already present in the Petronian motet. The rhythmicisation of such semibreves is but a small step beyond what has been seen in Petronian motets. Many line-ends are articulated either by a rest or by a sustained pitch that differentiates the duration of the final syllable in a line from that of the surrounding syllables. This is clear in the first six and final five lines of the text where each line represents a separate musical phrase. The length of the musical phrase varies, however, even though the text lines have a regular syllable count of ten and are, mostly, set individually. This variation is accommodated in the same manner as seen in late-thirteenth century tripla, especially Petronian ones, where the breakdown in modal declamation gives way to the more flexible distribution of text. Some joining of text lines is apparent in the middle (lines 7-13) and this provides just three musical phrases.

The motetus, also of regular construction, is slightly shorter, having 11 decasyllabic lines and an aabaabaabaa rhyme-scheme, and is matched with just seven musical phrases that make prominent ababaaa. This is achieved by joining together lines one and two, four and five, seven and eight, nine and ten, and gives a regular 20+10+20+10+20+20+10 syllable pattern for each phrase. In the same manner as the triplum, these regular poetic phrases produce irregular musical phrases because of its non-modal style and flexible approach to text distribution. In the late thirteenth century the non-modal motetus was a rare phenomenon, and when it did occur the text setting was neumatic. In the non-modal motetus of *Detractor/Qui* the syllabic principle is retained. Although the shorter text of the motetus produces fewer pitches than the longer triplum, through a combination of the careful pacing of syllables, longer rests and a small

amount of syllable decoration at the level of individual breve, the shorter motetus manages to relinquish its modal properties and approach the style of the triplum.

The regular nature of the poetry would, in theory, have allowed for the upper parts to be more schematically constructed in isolation of one another than appears to be the case. The composer seems to have opted for the thirteenth-century principle of syllabicism, a fluctuating pace of declamation, and the breve/semibreve movement typical of the Petronian motet, in both upper parts to construct less regular phrase patterns, but using more regularly constructed texts typical of the fourteenth century. However the union of a periodic or quasi-isoperiodic structure with flexible text distribution characteristic of Petronian and Petronian-style motets is not clearly sought in *Detractor/Qui,* and although an attempt to relate motetus and triplum to one another (as identified by Leech-Wilkinson) is apparent, it is not paramount. From this we can see that regularly constructed texts and rigid motet structures do not necessarily go hand in hand. Because the thirteenth century had already experimented with large-scale regular structures, and because the texts of *Detractor/Qui* are so regular, the composer's decision to fashion a structure less regular seems all the more conscious. So what informed the composer's choice? This question cannot be fully answered here, but in the following chapter we will discover how the tenor's disposition is not suggestive of an isoperiodic structure.

ORBIS/VOS/FUR NON VENIT

The tenor of *Orbis/Vos*, which has been described as an 'ostinato', states its color three times, each statement being further segmented to provide three rhythmic units of five longs each.[33] These segments are naturally suggested by the melodic repetition inherent in the color. The tenor sounds continuously so each color does not clearly articulate individual taleae by separating them with a rest, and in this respect it is more akin to late-thirteenth century examples; here, however, the taleae are articulated through melodic repetition. P14 (p.23, Vol 2) shows the layout of the upper parts in relation to the tenor color. Some isoperiodicity

[33] Clarkson, *On the Nature of Medieval Song*, 334.

emerges at the level of color in both parts in relation to the tenor, and the motetus and triplum are closely related to each other. Also notable is how, like *Nulla/Plange*, the upper parts are interchangeable in the periodic alignment of phrase-ends and tenor color. For example the end of the first triplum phrase coincides with the beginning of the second talea in color A, but in color C it is the motetus phrase that ends at this same point. Similarly in colors A and B the motetus articulates the mid-point in the color with a rest, but in color C the role is transferred to the triplum. The mid-point of the third talea is articulated clearly by the triplum in colors A and C, but in color B this is acknowledged by the placement of a phrase-end in the motetus. On this occasion it is not followed by a rest but is emphasised with a long. Again this type of pattern has parallels with the structures of Mo. 332 and Mo. 330.

The motetus text is regular, having seven lines of eight-syllable monorhyme. Its layout, however, has been reconfigured to produce five irregular melodic phrases. Lines one and two are contained within color A and are stated separately. Lines three, four and five (lines four and five are joined) roughly span color B with line five overlapping considerably into color C. The remaining two lines are joined and contained within color C. The text setting is highly neumatic, obviously to reconcile the high 3:1 text ratio, and the syllable pacing is flexible with between zero and five syllables per long. While the structure of the text is regular enough, the seven text-lines do not suggest anything symmetrical in the context of three color statements or nine taleae. Therefore a somewhat pragmatic approach must have been taken with this part. The tenor color seems to lead the layout of the motetus initially since the first phrase-end coincides with the mid-point of color A, the second with the beginning of B and the third again at the mid-point of B. This pattern looses its shape at this stage, which is the point where text lines are joined to form two longer phrases in the second half of the motet. In relation to the tenor only the motetus isoperiodicity is somewhat weak.

Turning to the triplum, its text has three regular strophes with seven eight-syllable lines and an ababbab rhyme-scheme. Immediately it seems possible that the three strophes could form three regular triplum periods relating to each of the tenor colores, but the layout, like the motetus, is

in fact quite irregular because in its musical context each strophe is configured differently and so a changeable phasic pattern is appropriated. This is achieved by joining together lines one to four and lines five to seven in the first strophe to form two phrases; strophe two joins line one with line two, lines three, four and five, and then lines six and seven to form a further three phrases; and strophe three joins lines one to three, and lines four to six, with line seven standing alone, to form the final three phrases. This gives eight melodic phrases in total. The declamation is syllabic and the only line-ends to be articulated are those followed by a rest. Other joined line-ends are suppressed by the immediate follow-on of the next text line. The pacing of syllables fluctuates significantly from long to long, and ranges from one to ten syllables per long. Eight irregular melodic phrases do not align comfortably with the numerical state of the tenor arrangement and so like the motetus, a strong isoperiodic relationship with the tenor is not cultivated.

Like *Detractor/Qui,* a schematic structure that followed the regular layout of the texts would have been possible but is deliberately avoided in favour of a more conventional approach to text setting so far as individual parts go. However the motet has been driven further towards isoperiodicity than suggested by the individual layout of motetus or triplum owing to the close connection between their phrasing and their tendency to share certain points of articulation in relation to the color. Again the presence of a strophic text does not indicate the presence of strict isoperiodicity in a particular part. More interestingly, though, this does show that on one level composers created isoperiodic structures without necessarily referring to the natural structure of the text. It is particularly noteworthy in *Orbis/Vos* that it is the less regular motetus phrasing that informs the triplum's layout and the resultant isoperiodicity rather than a direct relationship between the tenor color and strophic text. Clarkson has also observed that a relationship is also established between all three parts through the coordination of perfect longs and rests in the motetus and triplum with perfect longs in the tenor, and in this respect the motet comes closer to isoperiodicity than is suggested by its melodic periodicities.[34] This is also true and it raises the question as to where isoperiodicity lies in a motet and what exactly was driving

[34] *Ibid.*, 334.

it. So far, any view that isoperiodicity, in the early fourteenth century at least, is a response to a wish to articulate the structure of text is looking decidedly weak. It begs the question as to what other factors may have driven composers towards isoperiodicity, the answers to which become clearer in Chapter 3, where we will see that the isoperiodic structure of this motet responds clearly to the tonal implications of the tenor.

SERVANT/O PHILIPPE/REX

Servant/O Philippe has an isorhythmic tenor comprising two color statements, with each statement being segmented into four taleae. The fourth talea extends slightly beyond the others to absorb the two last pitches of the 42-pitch color (giving 10+10+10+12). The phrase chart P15 (p.24, Vol 2) shows a flexible isoperiodic structure at the level of talea. This is the first *Fauvel* motet analysed here to show such a clear preference for upper-part interaction with taleae rather than color. There is a strong relationship, particularly in the second color, between the tenor at the midway point in the taleae and phrase-ends occurring in either motetus or triplum. As was the case in *Detractor/Qui* and *Orbis/Vos*, both motetus and triplum share in the articulation of a periodicity. There is also a prominent interaction between the triplum and tenor towards the end of each talea. In taleae I and II of color A, and I of color B, the triplum rests immediately prior to the tenor's rest, and in taleae II and IV of color A, and seven of color B, the triplum precedes the tenor's rest with a perfect long. Perfect longs at these points are included on the chart (by means of an upward stroke), even though they do not precede a rest, since they represent a decisive articulation of a phrase-end. Furthermore, the triplum articulates the midway point in the motet where the tenor rests following the statement of color A.

The motetus is regular, having 10 decasyllabic lines and stands in an exact ratio of 2:1 with the triplum.[35] This text is matched to five melodic phrases that follow the abababababab rhyme-scheme by separating out each rhyming couplet with a rest and emphasing the 'b' rhyme *te*.

[35] Coplestone-Crow, *Philippe de Vitry*, 159-161, observes that the triplum comprises 200 syllables and the motetus 100 and that therefore, they stand in an exact ratio of 2:1. See also the complete analysis on these pages of this motet's structure.

The melodic phrases themselves are irregular (11+12+11+14+11) and span both colors, with the third phrase overlapping A and B.[36] Like *Vos/Orbis* the composer has chosen to reconcile an irregular number of phrases with a regular number of taleae, the end result of which is shown by the phrase chart. Isoperiodicity is formed with the tenor mid-point in three of the eight taleae, so the motetus and color individually do not provide a strong sense of isoperiodicty.

The triplum text is also regular, having 20 decasyllabic lines and a aabbccddeeffhhhhiidd rhyme-scheme. The composer splits the text equally between the tenor colors, assigning the first ten lines of text to color A and the remaining to B. The articulation of this at the end of color A has already been noted above. In color A the text is divided to form five phrases that each joins two lines together by following the natural structure of the poetry. At some stage the composer was faced with reconciling two structures, the isorhythmic tenor whose pitch content naturally suggests the division into four taleae and the text that naturally suggests five phrases. The large-scale structural regularity of the first color comes into being by setting the regular text phrases to irregular melodic phrases (6+7+4+7+6) and articulating the end of the first line of each couplet in phrases three to five with a perfect long to produce the outline shown by the phrase chart. As is evident, the triplum is articulated consistently at the end of each talea in A and also at the near mid-point in taleae III and IV. The triplum's phrase pattern is not repeated over color B but changes as five melodic phrases of new dimensions are created for the remaining text. The new layout redirects the emphasis towards the mid-point of the talea(e) where it alternates with the motetus to provide articulation whilst also continuing to emphasise talea-ends in I and III.

As with other motets, text distribution is extremely flexible and enabled by fluctuating the pace of the breve/semibreve. It can be seen from the edition, (M7, p.56, Vol 2), that the opening of the triplum shows how the same amount of text can be condensed into four *longa* perfections, as is the case in the first melodic phrase (this allows the triplum a delayed start) or spread over seven perfections, as in the second melodic phrase. The declamation of the triplum is syllabic,

[36] Calculation used by *Ibid.*, 160.

although there is isolated and brief use of the neumatic style to aid the slower pacing of text while retaining the established style (e.g. see the penultimate phrase at 'Rex hodie est'). The motetus is principally neumatic, allowing for the melodic style of this part to match that of the triplum while reconciling the difference in text length. The large-scale structure itself comes closer to the rigidly constructed periodicity of, say, *Garrit/In nova,* yet there is also a strong presence of more conservative features of motet construction. Both parts produce irregular melodic phrases despite the regularity of their texts, and there is a strong allegiance, in the triplum at least, to the syllabic principle of declamation enabled by the flexible breve/semibreve style. Isoperiodicity is still dependent on the motetus and triplum's shared responsibility for outlining certain periods, although the triplum makes a significant impact on its own as it consciously draws attention to talea-ends. It must still be borne in mind, though, that the composer has found it necessary to deregularise texts in order to create isoperiodicity.

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So how do *Fauvel*'s habits compare with those contained in Fascicles 7 and 8 of Montpellier? Undoubtedly *Fauvel*'s motets show new structural trends not seen in Montpellier. As is well known, repeating taleae are formed increasingly from the tenor color and represent another level at which isoperiodicity can be articulated. Curiously though, the motetus and triplum parts are frequently interchangeable when it comes to constructing a specific periodicity, a technique that was not adopted during the late thirteenth century. The upper-part texts are Latin and usually are of regular construction and, in the case of the triplum in *Vos/Orbis*, strophic. Neumatic declamation becomes more commonplace in the motetus and, in the case of *Nulla/Plange*, is extended to the triplum too. This can be seen as part of the development of a non-modal style of declamation in those motets in Fascicle 8 that have a quasi-isoperiodic structure, and particularly Mo. 314. There is a U-turn, in some respects, in the way text is handled – individual line ends again tend to be emphasised rather than joined to the next line and diversity rather than uniformity in rhyme is apparent at points of articulation.

Against this must be balanced a number of important features that surely continue late-thirteenth century habits. Although some *Fauvel* motets considered above promote isoperiodicity through the interaction of upper parts with taleae (namely *Nulla/Plange* and *Servant/O Philippe*), the principle of isoperiodicity is already quite apparent in Fascicle 8, and the quest for ordered phrase patterns that repeat periodically, already in Fascicle 7. No *Fauvel* structure is quite as strict as Mo. 311 until motets such as *Garrit/In nova* or *Tribum/Quoniam*. Indeed a motet such as *Orbis/Vos*, with its quasi-isoperiodicity at color level, has more in common with motets such as Mo. 330 or 332, and a motet such as *Detractor/Qui* with the more conventionally consistent phasic patterns outlined by Clarkson. One of the most compelling factors to suggest a close evolutionary link with the late-thirteenth century motet, though, is the manner in which *Fauvel*'s structures are created, their composers still relying on irregular phrasing to govern a higher structural level that is characterised by regularity. To this end it was frequently necessary to go against any regularity inherent in the upper-part texts by segmenting them in such a way as to suggest irregular melodic phrases or, where they were segmented according to a repetitive scheme, disguising them by setting regular amounts of text to an irregular melodic phrase pattern. It seems that *Fauvel* incurred a change in its text style but not necessarily its method of text setting. Therefore it cannot be said that the isoperiodic structures in the above *Fauvel* motets are clearly allied to the change from irregular to regularly constructed texts, nor that they are a direct result of stylistic change.

The continuity between the late-thirteenth century motet and *Fauvel* lies not only in the similarities between their more regulated structures but also in the way that the construction of their isoperiodic profiles are facilitated by the breakdown in modal declamation. Like the Montpellier motets, there is a tendency towards diversity rather than uniformity in both structure and style. In my view *Fauvel* continues and expands upon the structural ideas set down in the late thirteenth century by retaining the essential notion of irregular phrasing, but at the same time draws in new features that do not necessarily dictate structure, such as regular texts, more precise rhythmic interpretations for the semibreve and a more melismatic style. At the beginning of this Chapter 1 stated that it was the process of change that is of interest here

rather than the change itself. Of course it has been necessary to explore the changes in search of the process, and inevitably some well-covered ground has been revisited. The above suggests that structural change was slow, experimental and accumulative. It cannot be attributed solely to the thirteenth or fourteenth century or to one particular style or composer, but the real picture can be better understood by looking at the entire period and at the overall, changes each of which forms a small part of a large jigsaw.

This chapter raises further questions about isoperiodicity, its nature and what was driving composers towards it. We have seen the extent to which isoperiodicity existed across the turn of the century, and we have gone some way towards explaining how it was accomplished. Importantly though, we have seen that looking at structure in relation to text has not explained why it was fast becoming the preferred method for motet construction. The 'why' question is not fully answerable by looking at structure in isolation from other musical elements, and in the following chapter we shall see how the tenor, sonority, and counterpoint played a significant role, over and above that of text, in determining isoperiodic layout.

Chapter 3: Motet – Melody, Sonority and Counterpoint

Introduction

As stated in Chapter 1, the stylistic innovations associated with the late thirteenth century and apparently led by Petrus de Cruce are a consistently recorded feature in general histories. However the more significant and specific change – the bold separation of the surface style from the background structure – is a phenomenon that still awaits study. The main objective of this chapter therefore is to assess the impact on the musical landscape of the motet of the florid style of triplum, enabled by the increased use of the semibreve in conjunction with slower moving lower parts. Its significance needs to be considered in relation to both the functioning of melody and sonority. This will raise questions about the extent to which melody and sonority were transformed, and whether there are fundamental changes in their function and the way they can be processed. The notion of late-thirteenth century florid counterpoint also brings to the fore the concept of the prolongation and elaboration of sonority and invites thought as to how composers achieved this. Again the focus will be on Petronian motets, motets closely related to them and selected modern motets from *Fauvel*, with the emphasis being placed on investigating syntactical changes during the late thirteenth century, comparing them with those in *Fauvel* and looking at the whole period in question in relation to the process of change. The innovations of *Fauvel*'s motets will be considered as a continuation of, and in relation to, late-thirteenth century practice.

The previous chapter has already noted that a motet progressive in its structure did not always show a progressive musical style, but these two phenomena do often appear together. Phrase structure, as a component of motet composition and an element that contributes to musical language in its broadest sense, has so far been a separable element for the purposes of data presentation, and has been considered in isolation of the entire spectrum of musical elements that give it shape. While viewing structure in this way has allowed us to see clearly the extent

to which it changed, it is also important to see it within the context of the other features of the music, and to this end issues to do with phrase structure pertinent to melody, sonority and counterpoint will be reintroduced in this chapter as appropriate. In looking at fundamental changes in melody, sonority and counterpoint, another context for considering structure is created and, as we shall see, becomes important for understanding further the development of structure in *Fauvel*.

These objectives require that questions surrounding the organisation of both pitch and sonority be confronted. Traditionally studies have concentrated on exposing aspects of style and collating statistical evidence and so have been, by their nature, descriptive in approach.[1] Other studies, in pursuit of the medieval view, have looked to the work of medieval theorists for answers to questions on how music was conceived and organised, and in doing so have chiefly enumerated the rules set out by them.[2] In 1967 Felix Salzer acknowledged the importance of descriptive studies as a preliminary part of a 'total analysis' but recognised that they had no power to account for musical activity beyond the surface level, and went on to say that the use of medieval theorists as an analytical window was not the only valid route to understanding the music itself.[3] In spite of the significant body of work on the thirteenth-century motet that had evolved by this time, Salzer still found it necessary to write that 'We have not yet solved the cardinal problem the music presents: the function of its tones, melodic lines, and sonorities within the totality or total form the composer has created.'[4] His solution was to approach the music from the perspective of motion, in his opinion a feature common to all but the most recent examples of Western music, asking about its organisation and direction and about what makes it coherent. The results, presented in the format of reductive analyses with

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[1] Large-scale studies of this type include Hans Tischler, *The Style and Evolution of the Earliest Motets*, 4 vols, Musicological Studies, 40 (Henryville, Ottawa, Binningen: Institute of Medieaval Music, 1985); Finn Mathiassen, *The Style of the Early Motet* (Copenhagen: Dan Fog Musikforlag, 1966); Yvonne Rokseth, *Polyphonies du treizième siècle*, 4 vols (Paris: Editions de l'Oiseau Lyre, 1935-9).

[2] Richard Crocker, 'Discant, Counterpoint and Harmony', *Journal of the American Musicological Society*, 15 (1962), 1-21, offers a comprehensive account of the medieval system according to theory. Hans Tischler, 'The Evolution of the Harmonic Style in the Notre-Dame Motet', *Acta Musicologica*, 28 (1956), 87-95, follows theoretical doctrine in conjunction with motet sources to describe the types of consonance and dissonance that arise in thirteenth-century motets and their incidence.

[3] Felix Salzer, 'Tonality in Early Medieval Polyphony: Towards a History of Tonality', *Music Forum*, 1 (1967), 35-98.

[4] *Ibid.*, 38.

commentaries, interpreted large-scale tonal structure and motion beneath the musical surface in a selection of pieces attributed to Leonin and Perotin. Salzer had previously produced these types of analysis for the entire medieval period as part of his seminal work on popularising Schenker.[5]

Since Salzer, differing approaches have been taken to thirteenth- and fourteenth-century motets. By far the greatest proportion of the literature that probes beneath the surface of the music relates to fourteenth-century polyphony, and most particularly that of Machaut. It is also where the debate surrounding the appropriateness or otherwise of modern methodologies takes place. Most recent attempts to reveal the musical processes that underlie this music have found it helpful to incorporate modern day reductive methodologies into their analysis to advance knowledge beyond that preserved in theoretical sources. Some time has elapsed since Daniel Leech-Wilkinson rejected the widely-held belief that only analysis rooted within the context of the period and its theoretical sources is valid.[6] Explaining that analysis should describe what we hear in appropriate terms he suggested that we can include, where desirable, fourteenth-century terminology but also that we will need to adopt modern day terminology and methodology to explain musical processes that were not of concern in theoretical treatises. To this end he recognised that Salzer's application of Schenkerian theory to medieval polyphony has much validity in many, although not all respects, and adopted it, alongside period terminology, to explain the large-scale harmonic structure of Machaut's *Rose, Lis*. This type of methodological approach has more recently been applied to the earliest modern fourteenth-century motets; in a thesis that examines repertory from the *Roman de Fauvel*, Natasha Coplestone-Crow adopts Salzerian methodology for its power, over and above Fuller's 'cautiously theory-bound standpoint', to let the detail emerge by accounting for individual notes, an approach that ultimately enables her to draw conclusions about composer identity.[7]

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[5] Felix Salzer, *Structural Hearing*, (New York: Dover, 1962).
[6] Daniel Leech-Wilkinson, 'Machaut's *Rose, Lis* and the Problem of Early Music Analysis', *Music Analysis*, Vol 3 (1984), 9-28.
[7] Natasha Coplestone-Crow, *Philippe de Vitry and the Development of the Early-fourteenth century Motet* (Ph.D Thesis: University of Southampton, 1997), 66.

Sarah Fuller's work on polyphony comprises a series of articles that have at their centre a preoccupation with the organisation of sonority. Recognising that sonority is a significant structural force in the works of Machaut, but that there is a lack of agreement on fundamental issues, she sets out to classify sonorities and lay down terms of reference for use in discussion. Her concern for historical validity leads her to terminology that is closely bound to theory. From this she identifies relationships between sonorities and the music's underlying syntax by examining types of prolongation, progression, cadence and tonal planning,[8] and further work has sought to define the concept of the 'directed progression' and its function as a compositional tool.[9] The traditional assumption that a work's tonal structure will necessarily be coherent is a wisdom questioned more recently by Fuller in an article that aimed to account for the way in which music is processed. In considering how pitch relationships are formed during performance she has suggested that by approaching the repertory in a process-orientated manner we may allow ourselves to see 'shifting' or 'ambiguous' tonal orientations.[10] In a new paper on '*Rose, lis*', Leech-Wilkinson reflects usefully on the application of modern methods over the last two decades. He notes how, after perceiving modern analytical techniques as contentious and of questionable use, we have moved towards acceptance that they have enabled us to understand more fully how the music works, even though they are primarily a response to 'what is interesting' rather than 'what is right'.[11]

It is certainly true to say that the approaches outlined above are not universally favoured. Margaret Bent has recently called for medieval music to be heard in a way that is historically valid. Objecting to the use of modern analytical methods to this end, she urges that analytical method be informed by appropriate theory and that we absorb a grammar based upon dyadic counterpoint that eschews preconceptions such as tonal coherence, goals and prolongation.[12]

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[8] Sarah Fuller, 'On Sonority in Fourteenth-Century Polyphony: Some Preliminary Reflections', *Journal of Music Theory*, 30 (1986), 35-70.
[9] Sarah Fuller, 'Tendencies and Resolutions: The Directed Progression in *Ars Nova* Music', *Journal of Music Theory*, 36 (1992), 229-58.
[10] Sarah Fuller, 'Exploring Tonal Structure in French Polyphonic Song in the Fourteenth Century', *Tonal Structures in Early Music*, ed. Cristle Collins Judd (New York and London: Garland, 1998), 61-86.
[11] Daniel Leech-Wilkinson, 'Rose lis revisited', forthcoming, available at the time of writing at http://www.kcl.ac.uk/kis/schools/hums/music/dlw/Index.html.
[12] Margaret Bent, 'The Grammar of Early Music: Preconditions for Analysis', *Tonal Structures in Early Music*, ed. Cristle Collins Judd (New York: Garland, 1998), 15-59.

However, I believe it is possible that modern methods can play a part in helping us to understand how medieval music may have been heard in its own time. Fuller has already demonstrated how the incorporation of an element of modern response and methodology can actually challenge any modern preconception of tonal coherence, and her approach is a useful start to breaking down some of the assumptions that are regularly bought to bear on this repertory. Far from misrepresenting this music by transferring to it modern musical perceptions we should regard this type of analysis as an opportunity to refine, and, where appropriate, challenge what is meant by the notion of goal, progression and prolongation in relation to this repertory.

For the thirteenth-century motet, attempts to expand on Salzer's approach or to otherwise penetrate beyond the musical surface have been few. It was Klaus Hofmann's objective to grasp more fully the details of thirteenth-century motet construction using a more conservative methodology. Basing his analysis on a group of motets having IN SECULUM as their tenor, he found that the disposition of the tenor directs the organisation of the upper parts and the motet's overall tonality.[13] More recently Delores Pesce has noted that this view is one to which others have subscribed and has criticised the degree to which the tenor has been given credit in determining pitch organisation.[14] She acknowledges the tenor as an important element, although rejects any idea that the upper parts will always echo it. Her study is concerned more with the sound of the motet and how the voices interact. Recognising that medieval theorists are limited in their ability to convey how this interaction works – because they do not go beyond defining and describing the concords and discords – she looks at the contextual factors that come into play to promote pitch and sonority, such as the use of progression, prolongation and phrasing, and concludes that pitch coherence was certainly possible for the thirteenth-century motet. The only study since Salzer to apply reductive analysis to a large number of thirteenth-century

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[13] Klaus Hofmann, *Untersuchungen zur Kompositionstechnik der Motette im 13. Jahrhundert* (Neuhausen-Stuttgart: Hänssler-Verlag, 1972).

[14] Delores Pesce, 'A Case for Coherent Pitch Organisation in the Thirteenth-Century Double Motet', *Music Analysis*, 9 (1990), 287-318.

motets is that of Josephine Hart, whose thesis considered the tonal structure of motets in Fascicles 2-5 of the Old Corpus of Montpellier.[15]

Work on the thirteenth-century motet lags a long way behind, and consequently there is still much analytical work to do. Although Salzer and Hart have used reductive analysis, they have applied it to thirteenth-century motets earlier than the ones of interest to this study. It is, perhaps, surprising that the technique has not been adopted to look more closely at those motets that came out of the late thirteenth century. Generally speaking modern methodology has been successfully applied to both thirteenth- and fourteenth-century polyphony, and with worthwhile results. It is my intention to adopt a reductive approach to account for *ars antiqua – ars nova* at a deeper musical level and to show the gradual changes in pitch organisation and relationships between sonorities. There is every reason, having successfully applied reductive analysis to fourteenth-century polyphony and the motets of the Old Corpus of Montpellier, for using it in relation to the late-thirteenth century repertory with which fourteenth-century polyphony has an important point of contact in a perceptible distinction between background structure and surface.

Before analysing Petronian and Fauvelian motets it is first necessary to undertake some preliminary analysis of conventional thirteenth-century motets in order to secure an understanding of how they operate in terms of their musical language, and to provide a backdrop against which the changes taking place in the late thirteenth and early fourteenth centuries can be assessed. Because direct comparisons between the underlying organisation of pitch and sonority in late-thirteenth and early-fourteenth century French motets are undertaken here for the first time using a reductive approach, it is also desirable to create a level playing field from which analysis of these repertories can proceed and to ensure that consistency in approach is maintained across the sample group. Analyses will be presented in the form of reductive graphs and supported by further commentary in the text. The graphs, intended to represent a detailed middleground structure, are designed to show the major tonal elements of a

[15] Josephine Hart, *Musical Structure in the Thirteenth-Century Motet: An Analytical Study of the Motets of the Old Corpus of the Montpellier Manuscript* (Ph.D Thesis: University of Oregon, 1977).

piece and the essential features of voice-leading rather to than account for every note. The structural weight of pitch and sonority is conveyed using analytical notation (see Preface to motet analyses (p.25, Vol 2) for a description of the notation used). The analyses are the result of a process-based approach of the kind advocated by Fuller, in the sense that I have tried to reflect the structure as it reveals itself through context and unfolding events. The factors involved in making a pitch or sonority more or less prominent are examined as the music unfolds and as the piece becomes more familiar with multiple hearings. My starting assumption is that the music, at some level, is organised, but I am making no assumptions that it is 'directed' or 'goal-orientated', that it is tonally unified or predictable, or that various types of consonance and dissonance are fixed in their functions or relationships.

The following factors have helped to determine the significance of pitch/sonority. Although not expressed graphically, rhythm has been examined for its treatment of tones in terms of metrical duration, weight and position in all voices, since it plays an important part in emphasising or undermining a particular pitch or sonority. The quality of sonorities and the relative weight given to a particular sonority, cadence or progression, informed by duration, placement, context and level of exposure, have also been taken into consideration. Recurring melodic patterns and repetition, rhythmic motives and horizontal sonorities in upper-part melodies have been significant not only for understanding the individual line but also because they are liable to affect our perception of the harmonic structure, as is the essential voice-leading that stems from three voices combined. Finally the direction, focus and overall organisation of the tenor has been examined and any correlation between the tenor and the tonal context of the polyphonic whole has been taken into account, as has any relationship between pitch/sonority and any large-scale isorhythmic/isoperiodic structure.

Thirteenth-Century Conventions: The Double Motet

Theoretical sources tell us that during the thirteenth century the unison, third, fourth, fifth and octave were recognised as consonant intervals and were admitted on both main and weak beats. Furthermore, consonances were categorised by theorists according to their quality as follows:

Octave and unison	Perfect
Fifth and fourth	Intermediate
Third	Imperfect

all other intervals being classed as dissonant.[16] During the early Notre-Dame period the extent to which the third, fourth and fifth were used was subject to change, although for most of the thirteenth century the fifth predominated, with thirds and fourths appearing to a lesser extent.[17] Dissonance, sanctioned for use on weak beats, in practice can also be found on main beats, usually taking the form of an appoggiatura, where it resolves immediately onto a consonance (e.g. 6-5, 7-8). Alternatively it may occur in the melody during the course of ornamenting a consonance.

It is true to say that there is a general correlation between what theorists state and what is found in the manuscripts vis à vis the use of consonance and dissonance. However their description more accurately predicts what is found in two-part motets. This is not the place for detailed comparison of the two- and three-part motet but there are some important differences that occur in practice. The octave is, necessarily, far more prominent and the unison much less so, and three-part writing brings with it the simultaneous sounding of two intervals to give consonances such as $\frac{8}{5}$ and $\frac{5}{3}$. Theoretical sources give no explicit indication of the quality of these types of intervals and so consequently we have determined for ourselves that $\frac{8}{5}$ is perfect and $\frac{5}{3}$ is imperfect by virtue of their relative stability/instability in context.[18] Although sanctioned for

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[16] See Crocker, 'Discant, Counterpoint and Harmony', 3, for a summary of consonance and dissonance according to the thirteenth-century theorist John of Garland.
[17] Tischler, 'The Evolution of the Harmonic Style in the Notre-Dame Motet', 87-95. Tischler identifies four harmonic styles based on the ratio of the third and fourth in relation to the fifth.
[18] Fuller, 'On Sonority' 40-45 sets out terms of reference and justification.

use on main beats and deemed a consonance, the fourth is conspicuous by its absence in this context as a 4 or an $\frac{8}{4}$ in three-part motets. The lack of $\frac{8}{4}$ sonorities suggests that the fourth was not considered suitable for use with the octave in the same way as was the fifth. This may be because an $\frac{8}{4}$ sonority reverses the authentic-plagal outline of the $\frac{8}{5}$ sonority, drawing attention to the fourth rather than the octave. Furthermore, such a sonority, with its strong emphasis on the fourth, confuses the tonal direction of the tenor. The following analyses will show how in three-part writing the underlying motion from beat to beat is from 5-8-5 where a relationship between the fifth and octave is formed by virtue of their ability to be suitable points of both departure and of resolution. This is fundamentally different from two-part writing where a strong relationship between the fifth and octave was not well-established. Although deemed perfect by thirteenth-century theorists, the fourth was never considered suitable for closure, and this may explain why it became a rare choice for use on main beats in three-part motets. The fourth can be seen only occasionally, and is mostly confined to the upper parts where it functions as a passing sonority. That the fourth was considered dissonant by fourteenth-century theorists may just reflect the fact that as a consonance it had long since fallen into disuse, for the reasons just given, and was never considered suitable for structural purposes in three-part motets.

My first analyses present a view of two conventional thirteenth-century double motets that are typical of those found in the Old Corpus of the Montpellier Codex.[19] They have been chosen to provide some contrast, and differ from each other in respect of their texts and their tenor's source, pattern and pitch focus. Each motet studied is supported by graphic analyses that include a reduction, a view of the tenor and the contrapuntal framework. An edition is also provided. All can be found in Volume 2. The reader is asked to refer to the Prefaces to the motet analyses and editions for an explanation of policies.

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[19] See Hart, *Musical Structure in the Thirteenth-Century Motet,* for a comprehensive study of the Old Corpus motets, and a view of how this repertory comprises two main structural types: one that is characterised by a single tonality and the other by a move from one tonality to another.

MO. 56 AVE LUX LUMINUM/SALVE VIRGO/NEUMA

This motet, preserved in Fascicle 4 of the Montpellier Codex, sets Latin Marian texts over a sacred tenor foundation. The tenor, A1(A) (p.26, Vol 2), comprises 21 pitches, is stated twice and arranged into a mode five pattern; its tones are grouped into threes, each group separated by a rest. The initial and closing pitch is *d*, the interior pitches extending up to the fifth on *a*. The upper parts, syllabic and modal in their declamation, overlap in their phrasing and move, together with the tenor, in a discant style. The sonorities formed with the tenor, which constitute the main-beat sonorities, form the contrapuntal framework in this piece. The framework for the first color statement, A1(B), reveals a high incidence of sonorities perfect in quality, and is typical of the thirteenth century generally. Perfect sonorities are limited to the extent that either an octave (8), fifth-octave ($\frac{8}{5}$) or fifth (5) is formed over each tenor pitch, the fourth (4) and unison (1) are not used. A relatively low incidence of imperfect sonorities is seen on main beats (only three of 20 sonorities are imperfect), and where they occur they take the form of a third (3) or third-fifth ($\frac{5}{3}$). Dissonance is, as theorists indicate, confined to the weaker part of the beat, or occasionally occurs as an appoggiatura on a main beat with immediate resolution onto a perfect sonority. At this level sonority moves overwhelmingly from one perfect consonance to another, for example 8-8, 5-5, 5-8 or 8-5. Also notable is the tendency (due to obvious constraints of duplum tessitura) for the lowest tenor pitches (*d* and *e*) to associate with 8-based sonorities and the higher ones (*f, g, a*) with 5 sonorities.

The progression from one perfect sonority to another unfolds close to the surface, almost on a note-by-note basis. The framework indicates that there is much parallel movement at this level, particularly between fifths. Closer inspection (see edition M1, p.44, Vol 2) shows that at the outer surface level this is counteracted, since the move from one perfect sonority to another has been mediated through (a) the use of passing dissonance in the melody of an upper voice on the weak part of the beat (e.g. triplum b. 1) or (b) the transformation of a perfect sonority into an imperfect one on the weak beat prior to another perfect sonority on the following main beat (e.g.

b. 3, *a*5 becomes *a*♮ before moving to *g*5 to avoid parallel fifths). Occasionally there is no intervention from a dissonant or imperfect interval where one perfect sonority moves directly to another. The liberal use of parallel movement was discouraged by theorists but was occasionally admitted for reasons of beauty.[20]

The nature of the progression in thirteenth-century polyphony has barely been assessed outside the parameters laid down by theorists. Undoubtedly theorists recognised the different sound qualities and applications of concords and discords in their discussions of discant, and further categorised the various intervals falling within these broad parameters, but we have little idea how, or if, theorists understood the concept of progression beyond the action of passing from one sonority to another for the purposes of maintaining contrary motion. For example, were progressions experienced on a larger scale? What factors other than interval quality might contribute towards defining and identifying progressions? Pesce has suggested that the concepts of tension, resolution and goal are implicit in the theoretical hierarchy of intervals, and the instructions issued by theorists that an imperfect consonance or dissonance must resolve to a perfect interval constitutes the notion of the 'directed progression'.[21] She does, however, observe that in practice 'directed progressions' occur mainly at phrase ends and therefore are more accurately seen as cadential progressions. This is somewhat different to Fuller's view of directed progressions in fourteenth-century polyphony, where they play a more significant part as structural building blocks.[22] If directed progressions amount to nothing more than cadential formulae in thirteenth-century polyphony, how should we understand non-cadential progressions?

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[20] In the *Ars Cantus Mensurabilis* Franco of Cologne states 'Et sciendum quod tenor et discantus, propter pulcritundinem cantus, quandoque simul ascendit et descendit, ut hic patet'. See Francon de Cologne, *Ars Cantus Mensurabilis*, Introduction, traduction et notes par Jean-Philippe Navarre (Paris: Les Editions du Cerf, 1997), 52. See Oliver Strunk, *Source Readings in Music History. Antiquity and the Middle Ages* (New York and London: Norton, 1965), 155, for an English translation, 'Be it also known that sometimes, to enhance the beauty of a composition, the tenor and discant ascend and descend together'. The example given by Franco shows oblique movement but by extension, we can take it that parallel movement was also a possibility.

[21] Pesce, 'A Case for Coherent Pitch Organisation', 290-291. Directed progressions are seen as the minor and major third resolving to a unison or fifth, the major and minor sixth resolving to the octave, the minor and major seventh to a fifth and an augmented fourth to a fifth.

[22] Fuller, 'Tendencies and Resolutions'.

In her work on directed progressions Fuller makes a distinction between prolongations (described as 'continuation of a sonority or constellation of pitches') and progressions (described as 'changes from one sonority to another'). A progression is characterised more by its tendency to propel the motion forward and is usually, although not always, associated with a change in the tenor's pitch, since this also brings about a change in the upper voices. A prolongation is characterised by a tendency either to 'shade' sonority by, for example, imperfecting a perfect concord, or to 'colour', where changes to sonority may occur but the lowest note is held.[23] Progressions are also gradable in terms of their quality, their status being dependent on the degree of contrast between sonorities, the degree of directive force and other contextual factors. While much of Fuller's analysis is concerned with one end of the spectrum, that of the directed progression that is by nature goal-orientated, she also draws attention to progressions that are 'neutral'. A neutral progression is made up of sonorities that are stable in character, for example a $\frac{5}{3}$ moving to an $\frac{8}{5}$. In such a move the first sonority is not perceived as a strong 'preparation' for the second, therefore in a progression of this type sonorities tend only to 'succeed' one another.[24]

Returning to our motet, we can now see that the string of sonorities laid bare in A1(B) forms a progression that in Fuller's terms can be described as neutral. Being mostly perfect, these sonorities are not strongly differentiated from one another by virtue of their intervallic structure, and so at this level the ear assimilates a string of consonances that create neither a strong sense of expectancy nor of resolution. The lack of inherent tension in the quality of intervals that constitute a progression is typical of thirteenth-century polyphony generally, and is a factor that separates it from its fourteenth-century counterpart. Because tension arising through dissonance or the use of imperfect sonorities is confined to the weak part of the perfection, and because the discant style does not give time for their preparation or prolongation, the use of these discords and imperfect concords creates no real sense of anticipation since they are experienced only momentarily. In fourteenth-century polyphony, however, the potential for tension and

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[23] Fuller, 'On Sonority', 49.
[24] *Ibid.*, 51.

resolution through the use of adjacent imperfect and perfect sonorities is partly realised by the introduction of the raised third and sixth but also by giving imperfect sonorities, particularly those that are not fifth-based, more prominence. This is achieved by placing them increasingly on main beats where they interact more directly with the tenor, whose organisation in this period adds substantial directive force, and where the opportunity for prolongation increases tension and therefore an expectation of resolution. In addition the raised third and sixth bring the anticipated goal more sharply into focus.

However, while the quality of thirteenth-century sonorities alone may not give rise to sharply defined progressions, there are other means by which a composer can express progression and bring it into focus. The ability to pinpoint a cadence is often an important part of identifiying where one progression ends and another begins. In fourteenth-century polyphony cadences usually stand out on account of their distinctiveness and are formed by a number of elements converging to emphasise that a goal has been reached; typically a cadence will be anticipated through the use of strongly directed rhythm, melody and harmony, and articulated by an isoperiodic structure. Furthermore cadences in fourteenth-century polyphony can be characterised by their degree of closure. The thirteenth-century motet presents us with a particular difficulty because its texture is characterised by more or less continual cadencing in at least one part, brought about by its short phrases, discant style and voice overlap. There are two types of cadence in the motet, those that come from vertical forces and those that come from horizontal forces. In a sense the vertical dimension of the thirteenth-century motet continually cadences since each perfect sonority that resides on a main beat is approached via a dissonance or imperfect sonority on a weak beat. Because cadences are always close to the musical surface and are not adequately differentiated from the surrounding musical fabric by a significant break in the texture or a durational hold, they do not lend much definition to large-scale harmonic structure. Any attempt to identify the 'real' cadences in all this is generally fraught with problems because the style of the motet does not concern itself with periodic closure. In fact the motet continually resists closure because the overlapping upper-part melodies undermine the notion of the cadence as they bring an element of instability to an

otherwise stable moment – the conflict arising between cadence and melody in turn weakens the cadence as goal.

There are factors, however, that work to provide some sense of where a progression begins and ends. It is the tenor that plays an important role in outlining a progression in conjunction with the upper parts. If we return to the edition of Mo. 56, (M1, p.44, Vol 2), we can observe that the tenor's pattern has a natural predisposition towards marking out the sonority at the beginning and end of each group as more important than the middle sonority, which is perceived as passing. This tendency is further enhanced by the layout of the upper parts where phrases always begin and end on either the first or last pitch of a group. The repeating pattern of the tenor also provides a sense of expectation that these short progressions are of regular length, and are thus predictable. In addition we can see that the motetus part rests at longer, but still regular, intervals to provide a sense of an extended progression. The short repeating tenor rhythms of the thirteenth-century motet contribute much towards creating a sense of progression and balance at a time when, due to the perfect quality of structural intervals, the harmonic language itself is not strongly directed. However, progressions tend to be short and to unfold quickly, and therefore differ significantly from the type of progression heard in fourteenth-century motets.

Having ascertained the general characteristics of the cadence and identified how short progressions can be articulated, let us now examine prolongations and larger progressions within this motet by considering large-scale harmonic design and by further exploring the use of sonority with reference to contextual factors. This approach is intended to reveal something about how sonority can be processed and heard contextually, how sonorities relate to one another and to the whole, medium and long term prolongation and progression, how tonal orientation is constructed, the nature of the 'goal', and what it is that creates a sense of purposeful motion. The reductional analysis, A1(C) (p.27, Vol 2), represents a broad perception of the first half of this motet covering color statement A. Principal voice-leading, progressions, prolongations, and by implication function, are all made apparent.

I perceive a sense of arrival, for the first time, at *g*5 in b. 3. Several observations can be made about the move from the opening $d\frac{8}{5}$ to this point. Firstly it is underpinned by the repeating pattern in the tenor that balances the first phrase of the motetus. *c*8 following $d\frac{8}{5}$ (b. 1) incurs parallel movement, and since both sonorities share the same status *c*8 is neither a goal nor a point of tension. It does function, though, as a lower neighbour to the initial *d* sonority and is well-placed to do so because of its mid-position in the tenor pattern. The neighbouring effect of *c'* is prolonged into b. 2 even though the sonority changes as the tenor moves to *f*. There then follows a move from *f*5 to *g*5, a progression that, on the face of it, is somewhat neutral given the parallel movement. Importantly though the voice-leading (as shown in the graph) emphasises *d'* as the focal pitch of the melodic line through the use of *c'* and *e'* as neighbouring tones to promote *g*5 in the hierarchy of sonority. In context *c*8 and *f*5 are sonorities that support non-structural melodic pitches, and although their quality is the same as $d\frac{8}{5}$ and *g*5, their function and effect are not, by virtue of what occurs in the melody. The arrival of *g*5 in b. 3 is made prominent since it undergoes a degree of preparation in b. 2. In b. 2 a *g*5 sonority is formed between the upper parts against silence in the tenor that is quickly followed by *e*8. *e*8 is situated immediately prior to *g*5 in b. 3 to give more prominence by (a) offering an opposing sonority and (b) creating inward resolution by step from *e*8-*g*5.

The *g*5 arrival, though, is unstable in its quality; whilst the melodic *d'* represents a point of arrival, the tenor's *g* against it is ambiguous in the context of the opening $d\frac{8}{5}$. The ambiguity that accompanies this arrival is maintained by *g*5's prolongation, which brings about an expectation that it is part of a larger progression. The graph shows how in bb. 3-5 *a*5 and *a*3 sonorities figure as neighbours in this prolongation, and also how *g*5 is transformed into a less stable imperfect $g\frac{6}{3}$ immediately prior to the progression to *f*5 in b. 6. Bar 6 also shows interesting use of a fourth formed between the upper voices, where it occurs in passing between the fifth and octave and anticipates the fourteenth-century theorist's view of it, since it resembles a dissonance in its placement and function. The move to *f*5 from $g\frac{6}{3}$ forms another

neutral progression, but in this instance the stasis brought about through prolongation of the *g* sonority gives rise to the expectation of change. Because *d'* has become firmly established as a reference pitch through voice-leading, *f*5, supporting its lower neighbour *c'* in the melody, is unstable and in retrospect prepares for a much stronger arrival on $e\frac{8}{5}$ at b. 7. $e\frac{8}{5}$ stands out because it is approached via a fifth, moving outwards to the octave by step. $e\frac{8}{5}$ is further made prominent by prolongation through to b. 9. The intervening sonorities in bb. 7 and 8 are elaborative, since the prolonged $e\frac{8}{5}$ forms part of a larger progression that follows the tenor's descending motion, which is initiated by *g*5 in b. 3 and clearly perceived by the time $e\frac{8}{5}$ is reached. $e\frac{8}{5}$ is further prolonged through to b. 13. *g*5 in b. 10 is prolonged via the neutral $a\frac{5}{3}$ neighbouring sonority into b. 11, although *g*5 itself is part of the prolongation of $e\frac{8}{5}$ and in this context is perceived as being weaker. The *e* sonority, prolonged for much of this color statement, acts as a preparation for completion of the descent and provides some tension prior to the final $d\frac{8}{5}$ sonority.

The general orientation of the upper-part melodies is also an important influence in creating progressions and prolongations and, as has already been suggested above, affects our perception of the individual sonorities with which the melodies interact. If we look at the reduction of the upper parts in A1(C) we can see that they share the same orientation and follow a similar melodic path. During the first half of the color statement *d'* is the highest structural pitch, from which melodic phrases depart and return, and a pitch which is given much exposure by motetus and triplum alike to ensure almost continual prolongation. *d'* is elaborated by either (a) a descent to *g*, incurring a horizontal statement of the sonority *g*5 (see triplum bb. 1-3 and motetus bb. 4-8) or (b) a descent to *a*, initially implying a horizontal statement of the sonority $d\frac{8}{5}$ but moving on to outline the fifth *a*-*e'* (triplum bb. 4-7). The *g*5 sonority, ever present in its vertical form, is also a potent force in the melody.[25] The two forces combined show how *d'*-*g* in the melody helps to sustain the *g*5 prolongation in bb. 3-5. Although the descent from *d'*-*g* is

[25] The horizontalisation of sonorities is a feature that has been found consistently in the motets of the thirteenth century. See Hart, *Musical Structure in the Thirteenth-Century Motet*.

completed in b. 8 of the motetus it is interesting to note that while in its melodic context *g* is a pitch towards which the melodic line is clearly directed, in its harmonic context it forms part of a weaker *g*5 sonority acting as a neighbour to the now prominent $e\frac{8}{5}$. In this instance, the vertical context is a more powerful directive force than the melodic descent and is an example of how a change in function for pitch and sonority can be attained. At b. 11 the triplum changes its melodic focus towards *e* as an upper neighbour of *d'*; *e'* is also strongly exposed by the motetus in bb. 9-12. Bb. 9-13 in the upper parts, in addition to stating *e'* frequently, emphasise *b* (triplum bb. 9-12) and thus reinforce the $e\frac{8}{5}$ sonority in a horizontal form.

Having probed the motet to reveal large-scale progressions and prolongation, what can be said more generally about it? There is an immediate move away from the opening $d\frac{8}{5}$ sonority towards *g*5. From this point onwards there is a significant prolongation of *g*5 as initiator of a slow move back to $d\frac{8}{5}$ by descending through *f*5 and a sustained $e\frac{8}{5}$. In this context $d\frac{8}{5}$ at b. 14 can be seen as the goal. $d\frac{8}{5}$ as a goal is not inevitable but is understood retrospectively as the sonority towards which the motet has been directed. Because inevitability is not part of the thirteenth-century motet's language, retrospective understanding becomes all-important. Tonal orientation and direction are constructed as sounds are assimilated, and are interpreted contextually. Particular sonorities become prominent by virtue of their context. *g*5 gains prominence through its level of exposure and its role in prolonging *d'* as a structural pitch. $e\frac{8}{5}$ likewise has a high level of exposure and has a role as support to *d''*s neighbouring *e'*. Although neither *g*5 nor $e\frac{8}{5}$ ultimately represents final closure they are the most exposed sonorities, so what is their function? Their importance lies in their relative instability in the context of the initial and final $d\frac{8}{5}$. *g*5 is, in one respect, far removed from $d\frac{8}{5}$ by virtue of the ascending leap in the tenor and as the sonority that initiates the descent back. $e\frac{8}{5}$, while more stable in quality and closer to $d\frac{8}{5}$, is clearly used to support the non-structural neighbour in the upper parts, and although its arrival at b. 7 is strong, it becomes increasingly unstable through the course of prolongation, particularly since *g*5 with its connotation of a *d* sonority continues to be present as

an elaborative device. In the first half of the color, tension resides in the relationship between $d\frac{8}{5}$ and the ambiguity of *g*5, in the second half it is transferred to $e\frac{8}{5}$ as neighbour and penultimate sonority. *f*5 and *a*5 sonorities are passing in all respects. A considered understanding of sonorities and their relationships is dependent on such wider contextual factors as the level of exposure, the tenor's orientation, and the direction and focus of the upper parts, and the reduction shows how the motet may come to be perceived after multiple hearings. However our initial response to sonorities will be guided by more immediate factors, for example, the quality of proceeding and following sonorities, the way a sonority is approached and left, the emphasis given by rhythm and placement, and the short repeating tenor pattern.

The technique used to maintain momentum, in the face of a harmonic language that is somewhat limited in its capacity to direct, is one that simultaneously merges stability with instability by playing on the conflict between the stable element of a musical moment (e.g. a perfect sonority) and an unstable element (e.g. a non-structural melodic tone or the continuation of the melodic line). For example, a perfect consonance that is stable in one respect, usually its quality, will be unstable in another, usually its positioning in relation to the melody. Coupled with this is the avoidance of cadences, distinct in their duration, that seek to provide a point of reference or achieve closure. The overall effect is one where sonorities are being constantly passed through and are at once a point of arrival and departure. It is the constant transformation of sonority, giving rise to uncertainty and propelling the music forward, that is more interesting than the sonorities themselves. This differs from fourteenth-century polyphony where imperfect concords resolving to perfect ones are, as we shall see, clearer about their status regarding stability and the music's direction, at least in the short-term.

MO. 88 – LONC TANS /AU COMMENCEMENT/HEC DIES

The analysis of this French motet (A2, p.28, Vol 2) provides an opportunity to make comparisons with Mo. 56 (see also edition of Mo. 88, M2, p.45, Vol 2). Its tenor foundation, HEC DIES, taken from the Easter Day gradual, differs in some respects from the neuma used in

Mo. 56. The composer repeats the color three times; the first two statements are arranged according to a stock mode 1 pattern, but the third statement alters the pace of the tenor's unfolding by switching to another stock thirteenth-century arrangement – the mode 5 already encountered in Mo. 56's neuma. In contrast to Mo. 56 the first and second statements bring about a change in sonority on the weak beat to coincide with a change in the tenor's pitch. HEC DIES also differs in its tonal orientation and direction. The melisma encompasses the range of a fifth *f-c'*, but has *a* as its focal pitch recurring more frequently than any other and, in addition, being the pitch of departure and closure. *a* is closely shadowed by *g*, and *c'* is prominent around the midway point. The overall motion shows an ascent from *a* to *c'*, and a move back to *a*, prolonged by a *g* as lower neighbour. The tenor, however, has been altered at the final cadence, presumably to allow the motet to close on a *g* sonority.[26]

The sonorities formed with the tenor pitches for each color statement are conventional in their set-up (see (B) contrapuntal framework). Again perfect consonances, either $\frac{8}{5}$ or 5, dominate at this level and there is a strong association between the lowest tenor pitches (*f,g,a*) and the octave, and between the higher pitches (*b,c'*) and the fifth. Sonority type does not change significantly in relation to each color statement; although they may change their status from $\frac{8}{5}$ to 5 or vice versa (for example the $g\frac{8}{5}$ sonority on the second tenor pitch of the first color becomes *g*5 in the second and third colors), they remain perfect in quality and for much of the time are identical. We can also note that there is no great difference in the quality of consonance in those sonorities occurring on the tenor's weak beats (see filled noteheads in (B)), and in any case, when looked at from the perspective of the example above, most sonorities occur on main beats.

The reduction, (C), (p.29, Vol 2), shows that the framework of this piece is not elaborated by a descent of the type seen in Mo. 56 but is still formed from a small core of sonorities, and is comparable to that of Mo. 56 in many of its general movements and types of prolongation. Mo.

[26] This may have been because, in practice, *a* finals were unlikely since they are used rarely in plainchant.

88 prolongs *g*, *a* and *c'* sonorities using passing and neighbour sonorities. Again we can see the fourth appearing as a dissonance in need of resolution (see *c'*4 moving to $g\frac{8}{5}$ bb. 2-3). Also noteworthy is the more medium-term progression from $g\frac{8}{5}$ to *c'*5 that recurs with each color statement. This particular type of progression has already been seen in Mo. 56 where $d\frac{8}{5}$ related to *g*5 as part of a long-term prolongation of *d'* in the melodic line. In Mo. 88 the melodic line retains g' as its focal pitch (*g'* being common to both $g\frac{8}{5}$ and *c'*5) and serves as a connection between these two sonorities. This type of progression caused Salzer to remark on the 'elusiveness' of the contrapuntal setting in medieval polyphony and the interpretative problems that some progressions present.[27] Its unexpectedness certainly brings about a sense of instability, but it is a formula that thirteenth-century composers returned to time and again, and could have been valued for its ability to disturb and offer contrast within the confines of the relatively neutral harmonic language. Its unstable nature, I believe, stems from the interval of a fourth that underlies the progression in the tenor line producing, in effect, a horizontal $\frac{8}{4}$. As already outlined above, $\frac{8}{4}$ sonorities are not used in their vertical form because the fourth has such a strong tendency to redirect the focus away from the octave frame within which it occurs. This is also the effect of the move from a $\frac{8}{5}$ to 5 sonority where the tenor leaps by a fourth, diverting attention away from the previously dominant lowest pitch and the retained pitch. In b. 5 the prolonged *c'*5 resolves outwards to $a\frac{8}{5}$ but $a\frac{8}{5}$ turns out to be a sonority passing back to *g*8. $g\frac{8}{5}$ elaborated by a horizontal setting of the sonority, is prolonged into b. 8 up to the point where the motetus and triplum cadence simultaneously.

Although the opening of the first color statement shows an overriding preoccupation with *g*, the opening of the second color statement shows a reversal of priorities as focus shifts to *a* (bb. 8-10). This is easily achieved because the tenor consists predominantly of an alternation of pitches *g/a* at this point, all of which fall on a main beat in the mode 1 pattern. The prominent *c'*5 prolongation in the first color is retained at bb. 11-12; however we can note that this time *c'*5

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[27] Salzer, *Structural Hearing*, 269, (see also graph 513 on page 316), observes a *c'*5 sonority falling within the confines of a structural *g* sonority and questions whether it can be interpreted as a prolongation of *g*.

is approached as an inward resolution from $a\frac{8}{5}$. *c'*5 progresses to $g\frac{8}{5}$ via a weak progression of parallel fifths. The *g* sonority is strengthened as an arrival by the descending action of the tenor line *c'*-*g* and the prolongation of *g* into the beginning of the third color statement (bb. 13-15). The counterpoint in the third color statement is similar overall, even though there has been a change in the tenor rhythm, showing an initial focus on $a\frac{8}{5}$ followed by the now characteristic shift to *c'*5 and the eventual progression to closure on $g\frac{8}{5}$.

The motetus and triplum parts both show a melodic framework of *c'*-*g'*: the motetus is orientated more towards *c'*, the triplum towards *g'*. Like Mo. 56, the voice-leading that emerges from two combined upper parts shows a retained pitch (in this case *g'*) and makes a substantial contribution towards stability and the establishment of tonal orientation. The simplicity of the triplum particularly (by virtue of its mode 1 rhythm and single-sonority framework), further maintains this sense of stability. The straightforward melodic framework is underpinned by the core sonorities of *g*, *c* and *a*. In retrospect the *a* sonority assumes a central position as the destination of each color, with *a* functioning as an upper neighbour to *g*. The *c'*5 sonority is open to more than one interpretation, either a shift away from *g* and a contrast to the *g/a* matrix, or an extension of $g\frac{8}{5}$ through *c'*5's retention of $g\frac{8}{5}$'s highest pitch. In the first color statement the latter explanation is perhaps preferable because these two sonorities are linked more directly by the repeat of the triplum's first phrase coinciding with the shift to *c'*5; in effect *c'*5 provides an alternative 'color' to underpin melodic repetition.

In repeating the tenor color the composer also repeats sonorities, progressions and local tonal foci. Over the course of three color statements what is heard in the first statement is clarified and cemented through exposure leading to expectation and familiarity. What we hear overall is a sequence made up of three sonorities loosely repeated: *g,a,c',a,g,a,c',g,a,c',g*. This matrix forms the core of the piece and is further elaborated by less prominent sonorities (those that are *f*- or *b*-based) whose only function is to pass between or act as neighbours to the more prominent ones. At the same time as experiencing the prominence of sonorities at particular

points in the piece there is an awareness of an underlying instability and a difficulty in sensing that any one of the three core sonorities is dominant. The importance of the *g* sonority comes only from its position, as the first prolonged sonority, making it the referential context within which subsequent sonorities are understood, and as the sonority that becomes the goal where the motetus and triplum cadence together at the end of each color. In quality it is no different to the *a* sonority that is frequently approached and sustained in a similar manner to $g\frac{8}{5}$. Instability chiefly comes from the relationship between $g\frac{8}{5}$ and *c'*5. The strongly sensed arrival of *c'*5 in b. 4 undermines the stability of the preceding $g\frac{8}{5}$; following *c'*5 the *g* sonority is then perceived as unstable even though it has a more prominent position marking the latter part of the tenor statement.

From the foregoing two analyses we can extrapolate some general principles in relation to which we can investigate the changes in musical language from Petrus de Cruce through to *Fauvel*. We can see that relationships between individual sonorities are not predetermined by an underlying scalic system in the way that, for example, chords of the diatonic system are. The octave, necessarily prominent in three-part writing, is the consonance from which a motet departs and on which it closes, and together with the fifth it forms the backbone of the motet. The fifth and octave have a close relationship; unless the motion is preceded by parallel movement (8 or 5), the fifth generally becomes either the destination of an octave or the point from which an octave resolves. There is also a general link between consonance type and tenor pitch, and the range of sonorities is, of course, limited by the range of the tenor itself. As has been shown above, context is able to transform the function of a particular sonority so that it may not remain fixed for a motet's duration.

The concept of progression has been identified at different levels. The most exposed surface provides constant movement from one sonority to another, this act of change in itself being a form of progression. Short progressions with a sense of regularity are articulated by the repeating pattern of the tenor; and the upper parts that can often show balance in their phrasing,

particularly in the initial stages, may also contribute towards defining progressions. Longer-range progressions emerge chiefly from the act of prolongation and generally take their cue from a large-scale pattern inherent in, or resulting from, the organisation of the tenor. These progressions may not be so easily heard, but they are an important support and enable us to understand how an orientation is sustained or changed. Neighbour motions are an important resource in prolonging and enhancing a focal sonority. Although the presence of progressions suggests that the music is goal-orientated, in listening to a thirteenth-century motet specific goals are usually hard to predict. The music is directed not so much by the harmonic language, since its neutral quality can contribute relatively little, but by the rhythm and organisation of the tenor and also, in many cases, by the phrasing of the upper parts, directing the ear towards certain points that may be understood in retrospect as goals. The expectation that modern ears might sense in thirteenth-century motets comes rather from the seamless motion, together with the constant simultaneous presence of stability and instability where melody and sonority intersect and serve to propel the motet continually forward.

Motets are tonally grounded insofar as a limited number of sonorities are found in any particular motet, a situation brought about by the tight focus and repetition of tenor pitch, the brevity of the source melisma, the overall range within and between parts, and the repetition of the tenor. It is possible for tonal orientation to come from a single focal sonority and be readily audible. However we are aware that in contrapuntal procedure consonances rarely proceed from one to another through a common pitch, even though the movement itself is predictable. In processing thirteenth-century counterpoint the listener is not well-prepared in advance of an imminent concord, and little aural trace is left as the concord quickly fades. In forming an impression of overall tonality we rely heavily on being constantly exposed to a particular sonority or core of sonorities and certain progressions. It is the organisation of the tenor into short repeating patterns, and its subsequent repetition, that allowed composers to construct with consistent tonal orientation in mind and to make it accessible to the listener. What is often most readily sensed is a general tonal coherence caused by the relatedness of two or three sonorities, but a coherence that, because of the neutrality of the language, lacks the clarity of a finite tonal hierarchy.

Petronian Motets

Chapter 2 has already considered Petronian innovations in the light of text and structure, where the breakdown of modal rhythm and the increased number of semibreves had an important role to play in facilitating new text-handling methods. We have seen how they allowed two texts of disparate lengths to be accommodated within the same time frame, and how the flexible declamatory style and text distribution practices appeared alongside periodic relationships between the individual parts, bringing about a new-found structural regularity. This facet of Petronian style encourages us to see the semibreves as being somewhat functional in status, responding to the requirements of text and large-scale phrase structure. However, the new style tripla that, according to Jacobus de Liège, could accommodate up to nine semibreves per breve, had a significant effect on the progress and shape of the melodic line and, together with the slowing down of the tenor, led to greater emphasis of individual sonorities.[28]

The florid style that seems now to be the hallmark of the Petronian motet is easily perceived, both by the eye and the ear. It is the combination of the triplum, with its breve/semibreve movement, and the facility for four or more semibreves per breve, together with the slower moving lower parts, that allowed sonorities to be elaborated and *contrapunctus diminutus* to develop in a measured setting. A mode 6 Franconian triplum, when combined with a slow moving tenor and motetus, has the capacity to create some degree of elaboration, and indeed there are a handful of Montpellier motets that are composed in this way; however, their capacity does not match that of the Petronian motet.[29] This new style receives no contemporary theoretical support in terms of how it should be composed, its function, or its relationship to the surrounding discant framework, and consequently we have little idea of how Petronian innovations were received, other than that, according to Jacobus de Liège, *ars antiqua* motets

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[28] In his *Speculum Musicae*, Jacobus de Liège reveals that up to nine semibreves could take the place of a breve. Jacobus Leondiensis, *Speculum Musicae*, 90; Strunk, *Source Readings in Music History*, 186; quoted in Chapter 1 above, n34.

[29] For example Mo. 330, Mo. 298.

were still heard, and indeed remained preferable to many, in the 1320s.[30] While in one respect we can view them as simply an extension or elaboration of Franconian style and notation, at the same time an explicit distinction between the motet's surface and background begins to be made as note-against-note counterpoint gives way to a decorated discant structure. Thus a study of the Petronian motet is important for understanding a developing *contrapunctus* style.

The first treatise to make a clear distinction between the surface and background does not appear until the fourteenth century. The *Compendium de discantu mensurabili* of Petrus dictus Palma Ociosa, compiled in 1336, sets forth rules for creating a discant structure and provides examples to show how such a structure could be decorated. Later in the fourteenth century this distinction is formally labelled, as the terms *contrapunctus diminutus* (decorated counterpoint) and *contrapunctus fundamentum* (note-against-note counterpoint) begin to circulate among theorists. Although somewhat later than the repertory under consideration, Petrus' treatise provides a useful outline of how composers may have learnt techniques of elaborating discant. The comprehensive collection of examples shows the types of figures considered appropriate for use in progressing from one consonance to another. Although they are embedded within the stylistic and harmonic context of the fourteenth century – the examples have already been likened stylistically to the Vitriacan motet – they are the earliest examples available within a theoretical context.[31] Due to the lack of contemporary theoretical opinion, and also modern scholarship's lack of interest in the Petronian motet beyond its surface, it is necessary to set out the fundamental character of its florid writing by investigating the stylistic and structural features that support it, together with relevant contextual factors that help define it.

The greater number of semibreves represented a key element in allowing the musical surface to stand out from the underlying discant. To understand the way that they function in relation to melody, counterpoint and structure it is necessary to study them in context and compare individual motets. A brief overview, however, is first in order. Among the 92 motets contained

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[30] Original Latin and translation in Christopher Page, *Discarding Images* (Oxford: Clarendon Press, 1993), 70. See Chapter 1, pages 4-5, for full quote and translation.
[31] Daniel Leech-Wilkinson, 'Written and Improvised Polyphony', in ed. C. Meyer, *Polyphonies de Tradition Orale*, (Royaumont: 1993), 180.

in Fascicles 7 and 8, seven have instances of four or more semibreves per breve in their triplum parts,[32] even though contemporary theorists attribute only two of them to Petrus de Cruce.[33] The figures formed by them have been extracted from their motet context and are reproduced in Ex. 2 (p.3, Vol 2). It is quite apparent that there is a limited number of patterns and that semibreves are grouped to form decorative figures that are highly formulaic with nearly all encompassing some degree of pitch repetition. Frequently this shows as an oscillation between the main pitch and its lower neighbour, or the main pitch and a combination of upper and lower neighbours. This idea is also combined with a descent by leap to give an overall outline of a third or fourth. Other figures include ascents or descents, straightforward or elaborated, and various motions around a central pitch that usually seek to outline a third or fourth. Some motets will show a preference for a particular type of figure, for example Mo. 254 takes a uniform approach where all figures contain four semibreves and are identical insofar as they comprise a main pitch, elaborated by a lower neighbour and descent by leap to encompass the interval of a third or fourth. Others are more variable, for example Mo. 289 does not fix either the number of semibreves in a group or the pattern. The term 'figure' will be used throughout this study to describe the patterns created by four or more semibreves per breve in Petronian motets (as set out in Ex. 2) and also similar patterns in the motets of Fauvel.

Mo. 254 – Aucun/Lonc tans/Annun[tiates]

There are some respects in which this motet follows thirteenth-century norms and these will be acknowledged alongside its more innovative tendencies. The tenor melisma comprises 27 pitches and is twice stated (see A3(A), p.30, Vol 2). It is strongly orientated towards *f* as a base pitch from which it rises through the third chain *f-a-c'*. The first statement is conventionally patterned insofar as its pitches are grouped together in threes and separated by a rest; significantly though, its pace has slowed. The second statement omits the rests and presents a succession of undifferentiated longs. A3(B) shows that the formation of sonorities over the

[32] These are Mo. 253, Mo. 254, Mo. 264, Mo. 289, Mo. 299, Mo. 317, Mo. 332.
[33] Mo 253 and Mo 254.

tenor creates a contrapuntal framework characteristic of the thirteenth-century motet generally. Virtually all sonorities are perfect (5 or $\frac{8}{5}$) with occasional use of parallels, and imperfect sonorities are confined, with only one exception that will be dealt with later, to $\frac{5}{3}$s. Further, there is the now familiar association between pitch and interval quality where *f*, *g* and a, the lowest tenor pitches, support either a 5 or $\frac{8}{5}$ sonority but the two upper pitches, *b* and *c'*, support only 5 sonorities. This pattern was very clear in Mo. 88. The boxed areas show how frequently sonorities match one another in the two tenor statements.

The tenor pitches, grouped in threes and separated by a rest, provide the same sorts of easily digestible units on which to build individual progressions as were provided in the conventional motet. However, because the elaboration of sonority extends the duration of each tenor pitch, progressions cease to be so short-term but become more medium-term. The tenor layout in conjunction with the triplum phrasing gives further definition to the progression (see edition M3, p.46, Vol 2). The triplum phrasing complements that of the tenor for the first twelve perfections to give a balanced phrase structure where individual progressions, each having a clear point of departure and arrival, can be understood as separate and in relation to one another. This type of initial phrase balance was previously noted in Mo. 56 and is quite common generally. This established pattern, however, is not continued, since the triplum phrasing becomes less regular and progressions begin to extend further across the boundaries of the tenor pattern; but progressions are nonetheless made clear by the periodic cadences in the triplum.

The reduction, A3(C), (p.31, Vol 2), shows that there are no essential differences between the large-scale harmonic frameworks of this and earlier thirteenth-century motets. Clearly, Mo. 254 follows familiar patterns of progression and prolongation, and, in line with convention, the harmonic sequence established against the tenor's first statement serves as the basis for the restatement. Progressions from one perfect main-beat sonority to another are neutral, the broad movement being from 8–5–8, with sonorities limited mostly to *a*, *g* and *c'*. Certain types of stock progression already encountered in Mo. 56 and Mo. 88 are evident, the most stark being

the progression from a $\frac{8}{5}$ to a 5 where the tenor ascends a fourth and the upper pitch is retained throughout (here, as in Mo. 88, moving from $g\frac{8}{5}$ to *c'*5 – see bb. 2/3). When comparing the use of this progression in each motet subtle differences are apparent. For example in Mo. 56, and to a lesser extent Mo. 88, this progression unfolds gradually since there are, as shown by the reductions, a number of intervening sonorities, but in Mo. 254 the progression is immediate. However, this does not negate the essential nature of the progression. Also comparable is the prolongation of *g* in Mo. 88 (see bb. 6-8 of reduction) and *g* in Mo. 254 (see bb. 29-30 of reduction). In each case there is a move from $g8/g\frac{8}{5}$ to $g5/g\frac{5}{3}$ using $a5/a\frac{5}{3}$ as neighbour with resultant voice-leading that emphasises $g\frac{8}{5}$ in its horizontal format. Although *f* is the pitch from which the tenor departs it plays a relatively small part both in the tenor line and as the basis for sonorities. When it occurs it is usually placed in a weak position and functions as a neighbour sonority, or is deployed for cadential emphasis. We are left, then, with a tenor that does not move boldly through an ascending or descending line but moves around a central matrix occupied by *g*, *a* and *c'*. Like Mo. 56 and Mo. 88 there is a small core of sonorities and progressions that come to prominence through repetition of pitch, pitch sequences and ultimately the tenor color. Some sonorities are afforded more exposure than others by virtue of their natural recurrence, brought about by the tenor, and their position in relation to both the tenor's organisation and that of the upper parts.

Although we can see that the underlying framework is not much changed, significantly the triplum has a much more proactive role in defining progressions and clarifying cadences and structure. This is not apparent from the reduction since it takes place at the surface level, and it is to this aspect of composition that we must now turn in order to grasp the exact impact of Petronian style. First to be considered is the construction of the upper-part melodies, particularly the triplum, since they play an important role in shaping perception of these elements and have informed to a great extent the reductional analysis (see M3, p.46, Vol 2). The motetus is the clearest in its melodic orientation. It centres around *c'* where *d'* is perceived as an upper neighbour, *c'* being clearly contextualised as the focal pitch by *b* natural below and

the g' fifth above. Melodic direction is generally aided by the lack of pitch repetition. Occasionally the melody descends from c'-a and this can be understood as an elaboration of c' by extending the third-chain downwards.

The triplum melody is more ambiguous, its behaviour being not unlike that of the courtly chanson; although its range is the same as the motetus it tends to change its direction frequently and emphasises several sonorities. As in the motetus, c' is prominent on occasion but here it may be contextualized differently; in the opening phrases, for example, it is framed by the plagal fourth c'-f. For much of the time the melody moves freely through the third-chain a-c'-e'-g' and makes a point of contrasting the sound of the minor third in the a-c'-e' chain with the major third in the c'-e'-g' chain. Occasionally there is an unexpected move, for example the third phrase emphasises a d'-f'-a' chain in sharp contrast to the close of the preceding phrase on c'. Another case in point is where $f\sharp'$ is suddenly introduced in the latter stages of the motet to direct emphasis towards g. The elusiveness of a focal pitch is also due in part to the triplum's tendency to cadence on pitches that are melodically weak, either d' as the upper neighbour of c', or g' as weaker point of the fifth chain c'-e'-g', and also because these pitches do not strongly relate to the unexpected f' final of the triplum (unexpected in the melodic rather than the harmonic sense). The melodic style of the triplum shows a noticeable increase in tonal complexity when compared with the upper parts of Mo. 56 and Mo. 88. Doubtless this is due to its ability to elaborate the individual pitch by means of the third-chain.

Before moving on to look at how the triplum clarifies the motet's structural elements let us consider the nature of Petronian semibreves in relation to the triplum melody itself. The incidence of four-semibreve figures in this motet is relatively low; only six cases are apparent. There is a certain amount of uniformity since four of them comprise five pitches alternating between the main and lower neighbour note. The two remaining figures comprise six and seven pitches respectively but differ only slightly in character. The figures are readily visible in Ex. 2 (p.3, Vol 2). The placing of the figures is, as we shall see, significant in many respects. Three are found in near identical circumstances where they are placed very close to the opening of a

new melodic and text phrase (bb. 2, 6 and 14 in M3, p.46, Vol 2). In each case they form part of an opening motif – SS B X – where X is a figure of four or more semibreves.[34] This is a motif that recurs throughout the piece, particularly at the beginning of phrases, although the variable X is not always represented by a four-semibreve figure. A further figure appears at the beginning of a new text phrase, although the text phrase is situated at the end of the first melodic phrase due to the joining together of text lines (b. 1). The two remaining figures are placed in the middle of the melodic phrase; the mid-phrase figure in b. 10 has no association with the beginning or end of a text line, but the figure in b. 27 coincides with the beginning of a new text line that is embedded within a larger melodic phrase. Placement is not strictly determined by any one particular factor although some tendencies can be noted. Where figures occur at the beginning or end of a melodic phrase they are distinctive by virtue of their position, and in those cases where they form part of an opening, by their motivic status. Furthermore, at these points the figures are starkly exposed by little or no activity in the lower parts. In the surrounding context of slow harmonic change and a steady mode 6 triplum they stand out as rhythmically exuberant gestures, drawing attention to themselves. At the surface level then, Petronian semibreves have a clear articulatory function and are purposefully positioned. The perceived tonal ambiguity of the triplum's line is to a certain extent counteracted by the recurrence of familiar rhythmic and melodic motifs since the above-mentioned SS B X motif clearly marks the beginning of ten out of 13 phrases, providing a sense of uniformity throughout.

In the context of the entire triplum melody we can also see that the six phrases incorporating figures of five or more semibreves per breve have a clear elaborative function. They are reproduced in Ex. 3 (p.4, Vol 2) where the square brackets indicate that their analytical removal in no way disrupts the fundamental direction of the melodic line or its underlying framework. In all instances they are extensions of pitch, decorative in function, and could be considered superfluous to the overall melodic sense of the triplum. In (a) to (e) the figures either elaborate the preceding or following pitch and in (f) they act as an infill, representing the third in the leap

[34] S=semibreve, B=breve, X=?

of a fifth from *e'-a*. In other words the Franconian context is clearly present and intact, and from this angle the figures have embellished an essentially Franconian-style triplum.[35]

In conjunction with the faster mode 6 melody, Petronian semibreves have an important role to play in elaborating and prolonging sonority. We shall now turn to the way in which the triplum elaborates sonority in the context of the polyphonic whole. The following analysis of the opening of this motet looks at how Petrus de Cruce gets from one main-beat sonority to another, and quickly reveals the techniques at his disposal. The opening *f* $\frac{8}{5}$ sonority is simply elaborated horizontally by descending stepwise from *f'-c'* and back, and is then extended further through pitch repetition. The following *a*5 sonority is elaborated by extending its upper pitch *e'* by means of a disjunct move to a third below, at the same time transforming a perfect into an imperfect sonority, and then by following on with a five-semibreve figure that prolongs *e'* using its lower neighbour *d*. *g*5 (b. 2) is more cadential than the preceding *a*5 since the end of the first triplum phrase occurs at this point. However the triplum's *g'* is a retained pitch in relation to the emphatic arrival of the following *c'*5 (b. 3) and is prolonged by means of an elaborative six-semibreve gesture that focuses on *g'* by decorating it with lower neighbours. *c'*5 (b. 3) is prolonged via *b*5 as lower neighbour before an immediate return to *c'*5. We can note that both *c'*5 and *b*5 are prolonged as individual sonorities by the triplum's move to the third below *g'* and *f'* respectively, thus converting perfect sonorities into imperfect ones. The move from *b*5 to *c*5 is notable for the leading-note function of both *b* natural in the tenor and *f*♯' in the triplum (resolving in the motetus). The prominent arrival of *c'*5 (b. 4) provides a point against which contrast is introduced; while the tenor remains silent the triplum re-enters with melodic dissonance in the form of a horizontal sonority (*d'-f'-a'*) sounding against the backdrop of *c'*5 and in anticipation of *a*5 (b. 5). *a*5 is prolonged by adopting the rhythmic gesture of the dissonant *d'-f'-a'* in conjunction with outlining *a*5 in its imperfect form. The elaboration of the following *f* $\frac{8}{5}$ sonority has dual function; it prolongs the fifth, *c'*, above *f*, but at the same time continues to extend, horizontally, *c'* as the third of the previous *a*5 sonority. *f* $\frac{8}{5}$ is an

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[35] It must be said, however, that Petronian figures are not the only ones to decorate pitch; figures comprising only two or three semibreves are also capable of pitch elaboration.

intervening sonority in the progression from *a*5 (b. 5) to *g*5 (b. 6) and breaks the parallel movement of the progression, adding emphasis to *g*. Although only the first nine sonorities have been accounted for we have encountered the means by which individual sonorities are elaborated through the triplum, extending indvidual pitches pertinent to a vertical sonority through repetition and neighbour-note motion, outlining sonorities in their horizontal form, and frequently, in the case of the fifth, changing the quality of the sonority by tracing in the third.

While the elaboration of sonority takes place within the constraints of thirteenth-century harmonic convention there are important consequences for the way sonority is processed. Fuller has already noted the tendency of Petronian motets to 'magnify selected sonorities' by held chords at phrase ends,[36] (these will be commented on further in relation to cadence). These are certainly points of significance, as we shall see, but we can also see and hear that the act of elaboration enhances and clarifies individual sonorities that do not necessarily occur at phrase ends. Aurally speaking, there is more time to absorb sonorities as they pass, and in turn they become easier to separate from one another. That Petrus de Cruce was concerned that individual sonorities should come to prominence is borne out by their reflective quality. Far from prolonging individual sonorities by directing the upper parts towards the next, Petrus opts for a melodic prolongation that in some way reflects back on the sonority previously sounded. Any motion suggestive of a new sonority is confined to the latter stages of the elaboration, and sometimes there is no hint of the ensuing sonority. Ex. 4 (p.5, Vol 2) shows how the opening sonority $f\ \frac{8}{5}$ is prolonged in its linear form, indicating a preference for pitch repetition within this tightly defined framework rather than a directing of melody away from its point of departure. In fact the harmonic framework that shifts from $\frac{8}{5}$ to 5 frequently carries with it the essential voice-leading, making elaboration a relatively straightforward matter, and there is little else, given the constraints of the system at that time, Petrus could have done to elaborate sonority without departing radically from existing practice. Occasionally Petrus will reflect sonority at the expense of good voice-leading. Mo. 254 has no obvious examples, but there is a

[36] Fuller, 'On Sonority', 38.

case in point in Mo. 253. Ex. 4 also shows how he elaborates a $d\frac{8}{5}$ sonority by expressing it in the linear dimension, allowing an awkward leap from *d'* in the triplum up to *g'* as the next sonority is formed. In this thesis the term 'reflective' will be used to describe the method of elaborating and prolonging sonority just outlined. The reflection of sonority is also used to move from one sonority to another and is distinct from movement that is characterised more by the direction of sonority.

Thus we have a new style of motet that brings sonority to the fore through prolongation, but prolongation that is subject to the constricting factors of an existing harmonic language and that would seem, at first glance, to do no more than embellish. On one level this is true, but these embellishments produce some subtle shadings of sonority that introduce important contrasts hitherto not made prominent in the motet. The ability to play out $\frac{5}{3}$ sonorities in a linear fashion brings into focus the qualitative difference between the fifth sonorities on *g*, *a* and *c'*. While they share the same designation, elaboration of *g*5 and *c*5 by introducing the third to make them imperfect will produce a prolongation with a 'major' framework whilst elaboration of *a*5 in this manner produces a 'minor' framework. Petrus exploits the difference by continually shifting between *g*- and *a*- based sonorities. We can hear how the 'minor' sounding *a*5 elaboration in b. 1 is followed by the 'major' sounding elaboration of *c'*5 in bb. 3 and 4, and how there is a shift back to the 'minor' sounding *a*5 in b. 5 prepared by the 'minor' *d'-f'-a'* chain and so on. This qualitative difference helps to separate these sonorities, making them more memorable and thus giving them greater clarity within the piece as a whole.

The Petronian style also has an important role to play in distinguishing one sonority from another at structural cadences. While the framework of consonance is conventional, and cadences are standard for the three-part motet moving from 5-8 or 8-5, it is necessary to recognise that some cadences begin to stand out significantly from the general background. There are several contributing factors. The Petronian motet makes an important distinction between the last pitch in the triplum's melodic phrases and all others – it is the only pitch to be sustained for the duration of a long, all others being worth a breve, or more usually a semibreve.

A relationship between the final long in a phrase and the enhanced articulation of rhyme was noted in the previous chapter. The end of each triplum phrase, therefore, provides the listener with an important signal that a cadence has occurred. Although thirteenth-century tripla had always paused, insofar as a rest separates each melodic phrase, this is the first time that the final note in a phrase was singled out for such treatment. Further, a sounding tenor pitch, except for one instance, always supports each melodic cadence in the triplum.

Unusually for a motet such as this, Mo. 254 has a number of simultaneous cadences, and these play a part in promoting the large-scale structure identified in Chapter 2. There, simultaneous cadences in this motet were represented by the periodic alignment of all three parts on the phrase chart, (P2, p.11, Vol 2), where they were found to create a structure over and above the general phasic one, and to support the articulation of a single rhyme in the triplum and motetus, *on* and *er* respectively. These cadences are the most marked of all, since all three parts are held for the value of a long and temporarily halt the motion to make a clean break between one sonority and another. Looking further at bb. 6, 14 and 18 where these cadences occur, we can observe that what follows them also has an impact. In b. 6 the triplum starts its next phrase with the SSB X motif where X comprises a seven-semibreve figure while the motetus and tenor are silent. There are two observations to make about this motif in relation to the preceding and following cadences. In relation to the preceding *g*5 cadence in b. 6, it essentially elaborates the pitch of departure, *e*, and following on from the triplum's *d'* is dissonant. The motif's dissonant nature (in this context, because although the tenor has ceased sounding the last pitch is still retained in memory) reinforces the stability of the *g*5 cadence; at the same time its exposed position and move away from stability, as the triplum initiates a new melodic phrase, immediately bring about expectation of change. The motif leads onto an $f\,\frac{8}{5}$ sonority (b. 7) and in retrospect elaborates *e'* as a passing note between *d'* and *f '* in the triplum. The motif has performed an important function; its quality, position and level of exposure have provided a degree of anticipation not seen before, as it skilfully separates and contrasts two sonorities that are otherwise similar in quality. In effect it has emphasised the structural importance of these sonorities in relation to others and has shown that what might be deemed a somewhat neutral

progression from one perfect sonority to another can, in practice, be perceived quite differently when mediated in this way. Bar 14 works similarly to b. 6; a *g*5 cadence, supporting the closure of phrases in both the motetus and triplum, links to an $a\frac{8}{5}$ sonority that underpins the start of a new phrase. The link passage elaborates *g*5 by extending the range from *d'* to the octave *g'*, which is directed towards *a'* in b. 15. Bar 18 represents the half-way point, where the tenor color begins its restatement, and is slightly different in that the triplum phase prolongs the $f\frac{8}{5}$ cadence by elaborating the sonority horizontally, delaying its close until b. 19 where the sonority is restated by all three parts. These cadences also relate to one another in their tonality. The first two, on *g*5, are approached in an identical fashion from *a*5 via $f\frac{8}{5}$ (see A3(C)). The cadence on $f\frac{8}{5}$ at b. 18 is the eventual resolution of *g*. It seems as if the large-scale periodic structure is responding to and clarifying a thought-out harmonic vision.

There are other factors that contribute towards a departure from established practices and that evidently appealed to the composers of *Fauvel*'s modern motets. Some techniques already encountered also provide hints that a more goal-orientated approach to motet construction would be pursued under the direction of fourteenth-century composers. Mo. 254 makes use, albeit in an isolated case, of an imperfect $a\frac{6}{3}$ sonority that raises both third and sixth through ficta (b. 28). It occurs towards the close of the piece and marks the beginning of a new triplum phrase that follows a *g*5 cadence. It also precedes the prolongation of *g* that forms part of the final cadence to $f\frac{8}{5}$. The sonority is found to have a similar role to its fourteenth-century counterpart – the double leading-note cadence – in that it strongly directs the focus towards the ensuing sonority and at the same time elevates it by the approach from an unstable sonority.[37] $a\frac{6}{3}$ has been well-placed for impact; it is situated in an exposed position, close to the end of the motet. As observed in the previous chapter, this sonority is matched with a 'b' rhyme, the 'b' rhyme appearing just once at the end of a melodic line in the triplum that otherwise consistently articulates an 'a' rhyme. The use of this striking sonority with a change of rhyme suggests that

[37] This progression can be compared with the opening of *Servant/O Philippe/REX* where the opening triplum phrase departs from $a\frac{6}{3}$ as a means of reinforcing the arrival at $g\frac{8}{5}$.

Petrus was very conscious that text and sonority could mutually reinforce one another. Although an imperfect sonority with raised third and sixth occurs just once, the manuscript shows that f $\sharp'$ is deliberately applied as a leading note to g', especially during the tenor restatement, suggesting that there is a deliberate attempt to bring certain sonorities more sharply into focus. It is also worth remembering that often where there is a move from $g\frac{6}{3}$ to $f\frac{8}{5}$ (e.g. bb. 17-18) a major third and a major sixth occur without the need for ficta.[38]

Just because the harmonic language itself, with the above exceptions, is not strongly directive it does not necessarily follow that there is a lack of expectation or anticipation. On the contrary, there are some moments and contexts where our sense of anticipation is heightened. Points that particularly anticipate a change in direction of sonority are those already identified above, where the tenor and motetus are silent following a cadence in all three parts, and where the triplum part begins its next phrase prior to the tenor and motetus re-entering (see bb. 6 and 14). The change in texture, together with the incorporation of figures comprising four or more semibreves, deflect the listener's attention away from the preceding cadence as the motion is propelled towards the impending sonority. This technique becomes increasingly familiar when we encounter *Fauvel*'s motets, where it is used with greater rhythmic force to mark the beginning of a progression and to form a bridge between one sonority and the next.[39]

However Mo. 254 also retains the elusive quality typical of the thirteenth century by constantly shifting between sonorities that are unresolved in the contexts in which they appear, and by tending to produce cadences that, although they are effective as points of arrival, do not bring about a sense of closure. The sonorities themselves are stable, but where the melody at the point of intersection shows instability, either because the pitch is weak or is not the goal of a melodic phrase, they will be unresolved in the wider context. Other factors are a lack of voice-leading that is strongly directive, and the tendency to approach a succession of sonorities in a

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[38] This type of progression can be seen in many other thirteenth-century motets based on *f*.
[39] For example, see b. 7 of *Servant/O Philippe* where, following a cadence affecting all parts, the triplum and motetus proceed together, whilst the tenor is silent, to bridge the gap between one sonority and another. Also see *Super/Presidentes/RUINA*, b. 8 in Schrade edition where it links to the start of a new talea. Also the beginning of *Tribum/Quonium*.

similar manner. An example of the latter can be seen in bb. 19-24 where there is a move from $a\frac{8}{5}$, through a succession of sonorities and back to *a*5, where it is characteristic to approach each sonority from a third below or above. This has resulted in a lack of differentiation between sonorities, so that none is particularly prominent. While specific goals are still not inevitable, anticipation comes from the sense of momentum that builds from the unstable nature of sonorities. The unstable sonorities themselves are created by events concurrent in the linear dimension. Having only a neutral harmonic language at his disposal, part of Petrus' challenge must have been to create momentum through the avoidance of closure. Exposure to *g* as upper neighbour to the *f* final, particularly at structural cadences, also goes some way to achieving this.

Mo. 332 – Je Cuidoie/Se j'ai/Solem

This motet, although not directly attributed to Petrus de Cruce, shows the hallmarks of his style, particularly in the use of four or more semibreves per breve. It has, however, some notable differences in its harmonic structure that have significant aural consequences when compared with Mo. 254. It represents the late thirteenth century at its most progressive and is a piece central to our understanding of the changes in *Fauvel*. Indeed it has already been noted for its quasi-isoperiodic structure at the level of color, isorhythmic tenor and use of hocket in the motetus and triplum (see Chapter 2).

The tenor is more typical of those encountered in *Fauvel* with its use of mainly duplex longs interrupted by occasional breve movement and, of course, its isorhythmic structure that is stated three times at the level of color (see A4(A), p.32, Vol 2). It has *d* as its central axis for much of the time; from there it moves up to the third (*f*) and back, as well as to its neighbouring pitches *e* and *c*, yet *c* is the ultimate goal and closing pitch. The tenor is organised to take advantage of the ascent from *d* to *f*, the stepwise descent back to *d*, and the shift in focus from *d* to *c* at the end. A4(B) shows that sonorities are still overwhelmingly consonant, but there are some notable differences between the contrapuntal framework of this motet and Mo. 254. The fifth does not

feature so prominently, and there are no imperfect $\frac{5}{3}$ sonorities, the composer preferring instead an octave-based background. Compound intervals of the type used in *Fauvel* are apparent, notably the tenth and the twelfth, and these have important consequences for linear construction and voice-leading. The boxed areas draw attention to compound intervals and the use of the more modern sounding $\frac{8}{6}$.

The triplum prolongs individual sonorities in much the same manner as in Mo. 254. Because of the octave's dominance, overwhelmingly the triplum outlines horizontally the $\frac{8}{5}$ of the sounded sonority. Also apparent is the use of single pitch prolongation by oscillation with a neighbouring tone and the use of freer motion around a structural pitch; an example of the latter can be seen in the opening *d* sonority where the triplum weaves melodically around the fifth *a* before ascending to *d'* (see edition M4, p.49, Vol 2). The triplum's role is still reflective since in most cases the entire perfection is given over to echoing the vertical sonority, with any preparation for an impending sonority being short and confined to the end of the perfection. Extensive prolongation of single sonorities is enabled by the use of the duplex long in the tenor, effectively doubling the length of time that Petrus de Cruce had allowed in Mo. 253 and Mo. 254.[40] The composer fills this space with semibreve movement; the breve is used sparingly in the triplum part and less so than was the case in Mo. 254. Mo. 332 has a relatively high incidence of four or more semibreves per breve, 11 groups in all (see Ex. 2, p.3, Vol 2). The figures themselves are much the same as those in Mo. 254; single pitch elaborations via a neighbour tone are common as is the elaborated descent of a third. In addition some have a tendency to outline the larger interval of a fourth by descent, or the third by ascent, and in these cases the figures tend to be more directive than those encountered in Mo. 254. They also differ in their positioning; there is no consistent policy in relation to text, and they may set syllables from the beginning, end or middle of the line or even, as happens quite frequently, may straddle the end and beginning of two text lines. In relation to the musical phrase they all appear mid-phrase except for the figure immediately prior to the final, which is cadential. They are not used

[40] Mo. 314 and Mo. 273 are two other late-thirteenth century motets that show use of the duplex long in the tenor. Mo. 314 also shows a significant increase in the elaboration of sonority.

at prominent points of articulation nor do they seem placed in a way to give them maximum exposure, but tend more to become absorbed into the surrounding style of the triplum.

The traditional description of the Petronian motet, that of a slow tenor and motetus supporting a faster triplum, is not so clearly met in Mo. 332.[41] The motetus, although not as fast as the triplum, is relatively active for much of the time and at certain points engages directly with the triplum rather than the tenor – the hocket passages are a good example of this. At times the semibreve movement of the motetus puts it on a par with the triplum, and suggests a tentative shift from a texture made up of two lower parts supporting a triplum, to one in which a tenor supports two faster-moving upper parts. This type of organisation, also apparent in Mo. 314, was commented on in the previous chapter where it was linked to the beginning of a neumatic style in text declamation. The increased movement in the motetus, however, is not simply to fill out the texture – it has a distinctive and important role to play quite separate to that of the triplum. If the triplum's role can be seen to elaborate sonority through reflection, that of the motetus is more directive. The directive force of the motetus comes partly from the shape of the melodic line and partly from motivic units working to propel the motion forward. Its more goal-orientated nature (comparatively speaking) is important for how sonorities and progressions are perceived, and the positioning of motivic units is designed to increase anticipation of cadence and also the beginning of new phrases. Although the triplum and motetus have contrasting roles they also form a contrapuntal pair. The contrapuntal movement of upper parts over sustained tenor pitches is a new feature that, as we shall see, becomes increasingly evident in *Fauvel*. In this motet it contributes towards more extensive prolongations and longer-term progressions, and, indeed, adds a new level of progression.

Rhythm is a significant resource used to emphasise certain sonorities and to direct progressions, and is deployed here in a manner similar to that seen in *Fauvel*. Bar 2 of the edition, (p.49, Vol 2), shows that there is a shift to breve movement in the tenor, bringing about motion following

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[41] Ernest Sanders, 'The Medieval Motet' *Gattungen der Musik in Einzeldarstellungen: Gedenkschift Leo Schrade*, ed. Wulf Arlt et al. (Berne: Francke Verlag, 1973), 351, describes the musical element of the Petronian motet in this way.

its initial stasis. This activity, against the backdrop of the sustaining duplex long, serves to direct sonority towards a particular focus. We can see that the descending tenor breves *f*, *d* and *c* are a preparatory measure for the cadence on to *e* (end b. 2); they signal that change is occurring and in retrospect add emphasis to the *f* long that immediately precedes the *e* cadence. In relation to the initiating *d* sonority, *e* is perceived as an interim goal (see A4(C), p.33, Vol 2). The manner of *c*'s arrival (b. 5) anticipates the technique evident in *Fauvel* where an important sonority is emphasised by a change in the rhythmic motion of the preceding sonority. Immediately prior to *c*, the tenor's rhythm is altered so that the slow duplex longs are succeeded by the faster breve (*e*) and imperfect long (*d*) (b. 4), making prominent the progression towards *c* by shifting the rhythmic emphasis to the middle of the perfection. A stepwise descent from *e*-*c* in the tenor coupled with a quick change in sonority shifts the tonal focus to *c*. At this point we can note that the function of *d* has been modified to that of upper neighbour to prepare for *c*. $c\frac{8}{5}$ is a point of arrival even though the triplum line continues on, and is marked by a rest following the duplex long *c* in the tenor.

Rhythm is also used with much effect to direct the upper parts towards a new sonority. In b. 2 the motetus line over the tenor *f* (long) descends decisively towards the *e* cadence by recalling the semibreve rhythm of b. 1 while the triplum continues to elaborate the tenor's *f*. This is one of many examples where the triplum and motetus have independent functions yet collaborate as a contrapuntal pair. As a contrapuntal pair they form thirds that are dissonant against *f* on the first pitch of each of the semibreve pairs. The sense of dissonance is sustained on the second pitch of each pair by forming an imperfect sixth or other dissonance. The resulting progression is $f\ \frac{7}{5}\ 6\ \frac{7}{5}\ \frac{8}{4}\ \frac{7}{5}\ \frac{5}{3}\ 6\ e\frac{8}{5}$. The rhythm, interpreted according to Franco's doctrine that two semibreves should be presented as minor followed by major, throws emphasis onto the second pitch of each semibreve pair in both motetus and triplum.[42] The combination of rhythm and imperfect sonority prolongs instability to fashion a strong cadence at *e*.

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[42] This interpretation differs from the one given by Hans Tischler, ed., *The Montpellier Codex. Recent Researches in the Music of the Middle Ages and Early Renaissance,* Vols 3 (Madison: A-R Editions, 1978), 209-213. Tischler opts for binary division of the breve where pairs of semibreves occur in Mo. 332 to give two semibreves of equal value.

We can see how the motetus again functions as a directive force during the second half of the tenor's *e* (b. 3) by repeating the rhythmic motif to propel motion back towards a *d* sonority via $c\sharp$ (b. 3). Thirds (in which $c\sharp$ is prominent) are again formed between motetus and triplum, this time emphasised by the 'major' semibreve, and anticipate resolution. *d* (b. 3) is then prolonged as resolution, initially by the triplum outlining $\frac{8}{5}$, and continued by hocketing in the motetus and triplum around *d*'s structural pitches (b. 4). Ex. 5 (p.6, Vol 2) illustrates two further examples of this distinctive formula that recurs in the upper parts and acts as a signal that a change in sonority is imminent.

The way in which sonority and large-scale structure integrate is also comparable with what we will see in some of *Fauvel*'s motets. A4(C), (p.33, Vol 2), shows that each statement of the tenor supports the same harmonic outline. This in itself is not a feature that is new during the late thirteenth century. The emphasis and articulation of the tenor's structure, however, by constructing clear points of arrival and departure, is. The notion of departure and arrival are played out using the sonorities *d* and *c*. We can see how *d* is a retained sonority for much of the time; although *c* is the final sonority of each color statement, and therefore of the piece, *d* is more effective as the central point of reference since we are exposed to *d* for the length of the first tenor phrase, prolonged by a progression to the upper neighbour note *e*. It is significant that these two sonorities, identical in terms of their intervallic quality, are treated rather differently, for it suggests that the composer had concerns similar to those of *Fauvel*'s motets, namely that the function of individual sonorities be made clear. Even though *d* is the more exposed sonority of the two it represents a point of departure, whereas the less exposed *c* is a point of arrival. The differing functions of these two sonorities are underpinned by the way in which each is approached and held and by the contrast in textures that results. *d* sonorities sound in conjunction with the beginning of a new motetus phrase where the sonority is supported by activity and anticipated by directed motion in the motetus. *c* sonorities, on the other hand, coincide with the end of a motetus phrase and do not receive the same degree of preparation. In *Fauvel*, of course, this is achieved more by means of differentiating sonorities on account of their intervallic quality.

The isorhythmic tenor and isoperiodicity are designed to reflect this essential tonal orientation through preselection of these pitches as points of articulation (this is indicated by the bracketed parts on the reduction). In this motet progression can be perceived as a long-term phenomenon and links in clearly with the increased length of the tenor pattern and the longer duration of its pitches that enable prolongations to be sustained beyond those of Mo. 254. While Chapter 2 noted the close link between text handling and isoperiodicity we can now see that isoperiodicity is the result of a more integrative process that accounts not only for the text layout but also for the tonal handling. Like *ars nova* composers, the creator of this motet recognised that an isoperiodic structure had the ability to manage and integrate the essential component parts of the motet. Another case in point is Mo. 300, a motet without Petronian characteristics but having a strictly isoperiodic structure.[43] Although the foregoing shows a composer having fixed ideas about sonority in relation to large-scale organisation and function, we can note that sonorities still have dual roles. For example $e\frac{8}{5}$ functions as an upper neighbour within a prolongation of *d* but also as part of the descent from *f-c*. The *d* sonority in the tenor's first phrase becomes an upper neighbour of *c* in the latter part of the color statement as part of the final descent. *c*, although the ultimate goal of the motet, also functions as a lower neighbour to *d* to which it returns so prominently at the beginning of colors B and C.

There are some small but significant variations in the repeating colors that further point towards the more goal-orientated procedures of the *ars nova*. In b. 9, the *f-d-c* movement in the tenor's second color carries a progression from the octave, through an imperfect tenth outwards to a twelfth. Compound intervals appear again at the close of the motet where $d\frac{8}{5}$ moves outwards to $c\frac{12}{8}$; here the upper parts intervene in the latter part of the penultimate perfection to transform the perfect $d\frac{8}{5}$ into an imperfect $\frac{10}{6}$. Prior to the closing $c\frac{12}{8}$, the increase in range creates greater opportunity for directing sonority and also for change to the structure of cadences. In

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[43] Pesce, 'A Case for Coherent Pitch Organisation', 308-312, points out that this motet 'represents an extreme case of pitch unity', being based undeniably on *f*, and also that its repeating sonorities support a melodic formula where there is interplay between the upper parts. The repeating melodic pattern (see Pesce, 311) is in fact supported by the isoperiodic structure detailed in Chapter 4.

ars nova style Mo. 332 closes with a double leading-note cadence. The difference between this example and, say, a modern *Fauvel* one, is that it emerges from a sonority that is initially sounded as perfect rather that imperfect.[44] Also notable are the parallel thirds between the upper parts in b. 15 leading into the final color statement, which represent the type of movement increasingly encountered in *Fauvel* where the tenor falls silent.

Since Mo. 332 contains many features that are prominent in *Fauvel* it seems reasonable to ask whether *ars nova* rhythms could have been intended for it or imposed on it. Ex. 6 gives two interpretations of the first color. Ex. 6(a) (p.7, Vol 2) recognises the breve at the level of tempus perfectum. The difference between this scenario and the edition is minimal; interpretation of groups of two and three semibreves remains the same as that laid down by Franco, but groups of four and five semibreves have been rhythmicised. Since groups of four or more do not appear that frequently their rhythmicisation does not change the motet to a great degree. Ex. 6(b) (p. 8, Vol 2) interprets the breve at the level of tempus imperfectum and the transformation is more remarkable. The chief difference is that emphasis is no longer shifted to the second semibreve where semibreves appear in pairs, and where they appear in groups of three the second now receives more emphasis. Although a lack of evidence suggests that the latter interpretation is the least likely, the results are surprisingly coherent; the essential voice-leading is brought more sharply into focus by distinguishing more strongly between those pitches that are fundamental and those that are elaborative. This small experiment confirms that *ars nova* rhythms and Franconian notation could have been interchanged. Only small adjustments to the Franconian and Petronian systems were needed for *ars nova* rhythms to evolve, and this is, in any case, already clear from Fauvel's adaptation of Franconian notation. Given the other respects in which – as we have seen – Petronian motets approach those in Fauvel, it is not safe to assume that *ars nova* rhythm began only in the 'later' collection.

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[44] Compare for example with the close of *Servant/O Philippe (*M7, p.56, Vol 2*)*.

Petronian motets retain the conventional harmonic framework of the thirteenth century. Main-beat consonances still consist of 8- and 5-based sonorities, and with rare exception the use of imperfect sonority is still confined to the weaker part of the perfection and brought about by surface activity. Not only are the sonorities themselves the same but so too are the fundamental types of progression and prolongation. However in many respects they represent a remarkable journey away from thirteenth-century conventions and an important step towards the modern motets found in *Fauvel*. The creation of *contrapunctus diminutus* through the increased activity in the triplum and concomitant decrease in the tenor is one of the most striking stylistic changes and one that had implications for the progression, elaboration and processing of sonority.

Individual sonorities are greatly clarified by elaboration since the slower rate of harmonic change, together with the horizontalisation of sonority, allows them to be processed more effectively and for subtle differences between them to emerge. The use of ficta to raise leading tones further brings sonorities more sharply into focus. Cadences, now more focussed and less of a foreground phenomenon, begin to mark out large-scale structure and tonal outline, and progressions no longer unfold at the level of foreground but can be sensed more in the medium to long term. There is a direct relationship between the slower tenor, with its lengthened patterns, and the increased span of progression, and this has been most clearly demonstrated by the analysis of Mo. 332. We can also begin to sense that the motet's large-scale organisation, or quasi-isoperiodicity in the case of Mo. 332, is responding to and articulating a clear tonal vision. Goals are still not specific or inevitable, and this can be explained by the continuity of the neutral style of harmonic language and the tendency for the prolongation of sonority to be reflective rather than directive. However we have observed that at key moments, such as a cadence or the beginning of a new phrase, surface techniques are used to propel motion towards these points, thus anticipating, preparing and emphasising them to a greater degree than had previously been the case.

We have seen how the innovations of Petrus de Cruce instigated fundamental changes to the motet that became the backdrop for further innovation. We have also seen how, in Mo. 332,

several techniques now commonly associated with the *ars nova* meshed with Petronian style. While this motet clearly adopts the style of Petrus, it also goes further than Petrus in the use of hocket, an isorhythmic tenor and quasi-isoperiodic structure, compound intervals, recurring use of thirds between upper parts, the more active and directive style of the motetus and the 'leading-note' variety of cadence to close.

Modern *Fauvel* Motets

P. BN. fr. 146, one of several versions of the *Roman de Fauvel* to come down to us, is the sole surviving source to include musical interpolations. Of the 169 examples 34 are polyphonic and have been classed as either two- or three-part motets. It is unusual as a source of polyphony insofar as it is not a dedicated music anthology and also because it reflects a wide spectrum of thirteenth-century compositional practice alongside motets that are stylistically progressive. Some motets reveal the most innovative techniques available to composers during in the early fourteenth century, and undoubtedly show significant changes over and above those of Fascicle 7 and 8. In those that are most modern we can see a definite move away from the French courtly- and pastourelle-themed texts in favour of political texts composed in Latin, a clear shift towards isorhythmic tenors and isoperiodic structures, and an expansion in the language of rhythm, melody and counterpoint.

Although *Fauvel* offers a somewhat idiosyncratic context for the motet there is a point of contact with Fascicles 7 and 8 of Montpellier in that the modern *Fauvel* motets continue to show the features of the motet to be in a state of flux. It is this aspect of *Fauvel*'s motets that is most interesting in relation to the late thirteenth century, for it suggests that composers, far from being detached from the late thirteenth century, consciously expanded and developed many of its initiatives in formulating an *ars nova* style. We can see this happening in *Fauvel*'s notation, which reflects both old and new ways of communicating intention. The notation is essentially Franconian and retains the *plica* and *conjunctura*, figures for expressing rhythm devised in the

thirteenth century. However the belief that *conjuncturae* should be interpreted in accordance with thirteenth-century rules is one that has recently been challenged.[45] *Fauvel* also reflects the more recent practice, brought about by the innovations of Petrus de Cruce, of separating successive groups of semibreves from one another with a *punctus divisionis*. Unique to *Fauvel*, though, is the further clarification of the semibreve by the use of descending, or much less usually ascending caudae, the nature and intent of which have incited some debate. Willi Apel has argued that caudae, a feature of *ars nova* notation that implies the use of the minum, were applied retrospectively to the manuscript as a way of updating the Franconian system.[46] Edward Roesner has since rejected this notion with the suggestion that caudae form part of the original notation and were used selectively to clarify the rhythm of undifferentiated semibreves where rhythmic intention was considered ambiguous.[47] In practice caudae usually appear in connection with groups of either two or three semibreves, where they attach to the first in the group, implying that it is longer than the others. Where attached to groups of three semibreves it is a likely indication that *tempus imperfectum* should apply.[48] They may also be attached to groups of five semibreves on the rare occasions that they can be observed. Semibreves that are undifferentiated by notation would have been read in accordance with a stock pattern.[49] Patterns that give rules for the interpretation of undifferentiated semibreves in *tempus imperfectum* probably varied depending on the preferences of individual composers and musicians, although we are now accustomed to the Vitriacian reading, as preserved in MS Barberini 307 and widely adopted for the purposes of editing. Rules for *tempus perfectum* have not suvived in this source but have been reconstructed from closely related sources.[50] The ambiguous nature of *Fauvel*'s notation, conforming to neither *ars antiqua* nor *ars nova* ideals, indicates that notation as well as music was caught up in a period of change.

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[45] Coplestone-Crow, *Philippe de Vitry*, 43-48, argues that conjuncturae should be read as ligatures that join the breve with two semibreves.
[46] Willi Apel, *The Notation of Polyphonic Music 900-1600,* fifth edition (Massachusetts: The Mediaeval Academy of America, 1953), 325.
[47] Edward Roesner, Francois Avril and Nancy Freeman Regalado. *Le Roman de Fauvel in the edition of Mesire Chaillou de Pestain: A reproduction in facsimile of the complete manuscript Paris, Bibliothèque Nationale, Fonds Français, 146* (New York, Broude Brothers, 1990), 30-38.
[48] *Ibid.*, 33.
[49] *Ibid.*, 33-34
[50] This source only contains rules for tempus imperfectum. A reconstruction of the rules for tempus perfectum based on the writings of Vitry followers is given in Roesner et al., 33.

As we have seen, the use of semibreves grouped by four or more was clearly developed during the late thirteenth century where semibreves already had multiple applications. Although their frequency, stylistic and harmonic contexts are quite clear in Petronian motets, in *Fauvel* the semibreve's status and function is subject to change. Therefore it is not possible to generalise so widely about the use of four or more semibreves and their contexts, for they can behave differently from motet to motet. In *Fauvel*, four or more semibreves per breve, for example, can occur just once or twice in a motet, or can permeate the style of both motetus and triplum. Most of the figures in *Fauvel* generally replicate what we see in the Petronian motet, with the exception of the following types that belong to *Fauvel* only: oscillations that use an upper neighbour note with a structural pitch (Petronian oscillations use a lower neighbour note), a stepwise descent decorated with an upper note, and the use of immediate pitch repetition. However these figures, unknown to Petronian motets, in no way dominate in *Fauvel*. It is also apparent that *Fauvel*'s use of the semibreve is more streamlined, and there quickly emerges a preference for groups of four with only the occasional exception.[51] Because style can differ quite radically from motet to motet, and also because rhythmic inventions brought about significant modifications, it is difficult to make the connection with Petrus de Cruce based on style alone. It is therefore necessary to proceed not so much by stylistic comparison of these repertories but by probing how, and to what degree, Petronian innovations were modified and developed.

This chapter will examine those *Fauvel* motets already considered in Chapter 2, namely *Detractor/Qui*, *Orbis/Vos*, *Servant/O Philippe* and *Nulla/Plange*. They all show significant but contrasting use of the semibreve and have not been, with the exception of perhaps *Servant/O Philippe*, the target of much scholarly interest, research preferring to focus on those whose contribution towards a developing *ars nova* is less ambiguous.[52] Examining these four pieces allows us to do three things: first we can examine the ways in which *Fauvel*'s composers approach *contrapunctus diminutus*, one of the most far-reaching changes of the late thirteenth

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[51] For example, *Servant/O Philippe*.

[52] I am thinking particularly of motets such as *Garrit/In nova fert*, *Tribum/Quoniam*, *Firmissime/Adesto* that appear closest in terms of structure, style, harmony and notation to the *ars nova*, and have been consistently attributed to Philippe de Vitry in the past.

century. Secondly it allows us to see more precisely how similar or dissimilar *Fauvel*'s motets are in relation to one another. Thirdly it allows us to see whether a progressive structure is dependent on any other progressive traits, thus determining with greater clarity the exact process of change. The order in which they are presented reflects roughly the degree of innovation working from conservative to progressive.

DETRACTOR/QUI/VERBUM

Detractor/Qui is a modern *Fauvel* motet, though not considered to be one of the most progressive (compare, for example, *Garrit/In Nova*). It reflects the Petronian style in many respects within a generally updated harmonic and rhythmic environment, allowing us to see the shift from *ars antiqua* to *ars nova* in mid-transformation. The non-repeating color of the tenor is segmented to provide seven rhythmic groups based on a regularly repeating pattern that incorporates both long and breve. It is modern in its style and arrangement, though no more so than Mo. 332 or Mo. 273. The previous chapter has already shown that this motet's structure is akin to the phasic type, with some co-ordination between parts apparent. These features, together with the syllabically set motetus and triplum, are what we would expect to find in a late-thirteenth century motet.

The Petronian style of triplum appears modified, though, in two important ways. First, the semibreves are now rhythmicised, and secondly, groups comprising four or more semibreves are more widespread and, from time to time are placed in succession or near succession. These are small modifications but they allow a powerful transformation of the melodic style to begin. However, their function is still strongly connected with the need to reconcile a high:low pitch ratio between triplum and motetus. The syllabic motetus shows just two isolated instances of non-syllabically set groups of four semibreves but may be taken as an indication that they were beginning to appeal as just melodic figures. A similar scenario is evident in two late-thirteenth century motets: a Petronian motet, Mo. 264, has an instance, in the triplum, where the syllabic style is briefly interrupted at the end of the first phrase by an extended melismatic flourish, and

the motetus of Mo. 299 sets neumatically a group of four semibreves to articulate the end of the second phrase.

Despite many obvious conservative features, *Detractor/Qui*, like the remaining motets to be examined, is striking in its modern approach to sonority. The framework of consonance set out in the analysis, (A5, p.34, Vol 2), reveals imperfect consonances appearing to a degree unknown in the previous century. Although the thirteenth-century motet occasionally used $\frac{5}{3}$ sonorities, this motet makes greater use of them and adds two further types, the third (3) and six-three ($\frac{6}{3}$). Fuller has already recognised a qualitative difference between 3 and 6 sonorities now appearing on main beats, and the use of $\frac{5}{3}$ sonorities, classing the former as doubly imperfect.[53] This distinction is designed to reflect the instability of the doubly imperfect sonority and its strong need for resolution relative to the imperfect sonority that, although less stable than those deemed perfect, does not have such strong directive tendencies. At this level the nature of the progression changes in a profound way. As in the Montpellier motets, progression and prolongation occur at varying levels, but movement from sonority to sonority now takes place within a much wider consonant context. No longer does the framework consist of a string of consonances that are neutral in relation to one another, but rather contains fundamental differences in quality and function among the sonorities. In this context perfect consonances are perceived as stable and as potential points of resolution, imperfect consonances as unstable and requiring resolution. In the thirteenth-century motet stability and instability were determined more by the way the upper parts passed through sonorities, and were qualities conferred on the underlying neutral language at the surface level. Here stability and instability are fundamental at a structural level. We can further note from the analysis how there is a tendency to group imperfect consonances together, and frequently in parallel succession, and also how compound intervals of the type noted in Mo. 332 begin to infiltrate, thus extending the range between parts on occasion up to a tenth.

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[53] Fuller, 'On Sonority', 42.

As in Petronian tripla, phrase ends close with a perfect or imperfect long, contrasting with the preceding breve and semibreve movement and providing cadential emphasis. The motetus, now moving predominantly at the breve/semibreve level, also makes its phrase ends clearer through the differentiation of note values. The cadence is now, on occasion, given further prominence by the closer interaction of all parts in its definition. This is apparent where the composer sustains a sonority in one part by either (a) beginning a new phrase with a perfect long (e.g. b. 9) or less usually (b) suspending the breve/semibreve motion with a perfect long (e.g. b. 3), while the other part cadences simultaneously on a long. In the latter case it seems certain that the text has, for a moment, surrendered to the needs of the music since the declamatory flow is temporarily interrupted in the middle of a text line. These cadences also relate to the organisation of the tenor since they occur at points where the tenor itself cadences prior to a rest or where it begins a new group following a rest. They also become important as structural points and, as we shall see, goals towards which the upper parts are directed. This type of cadence has precedents in Mo. 330 and Mo. 332. In both these motets a breakdown in modal declamation and a move towards a more neumatic style in the motetus has been noted. Mo. 330, particularly, forms cadences at points where perfect longs simultaneously begin a phrase in the motetus and end one in the triplum, or where a perfect long in the middle of a motetus phrase aligns with one at the end of a phrase in the triplum. Mo. 332 has fewer examples, and is more selective in its use of the perfect long in the motetus, reserving it for use in a cadential capacity only, whereas Mo. 330 uses it more generally in the motetus. The opening of *Detractor/Qui* is comparable with that of Mo. 332. In both cases a structurally important sonority is activated by aligning the end of a triplum phrase with a perfect long in the motetus, interrupting the semibreve movement of the motetus in the middle of a text line, before resuming in anticipation of the next sonority. In one respect Mo. 332 goes further than *Detractor/Qui,* for its motetus is neumatic in its declamatory style as well as non-modal.

At the surface level, many characteristics of Petronian melody may still be found (See edition M5, p.52, Vol 2). We can still observe a significant degree of repetition in the triplum at the semibreve level, where pairs of semibreves are identical in pitch and where groups of four

semibreves show at least two and frequently three identical pitches. This type of repetition frequently dominates where semibreve groups appear in succession, conferring on the melody the somewhat static quality that can be associated with the tripla of Petrus de Cruce. Many moves from one sonority to another are strongly reflective where the triplum elaborates the structural pitches of the already-sounded consonance. For example, *c'*5 (b. 21) is extended horizontally by the triplum's repetition of *g'*, its leap down to *c'*, and back to *g'*. The move from $g\frac{8}{5}$ (b. 20) to *c'*5 is a conventional thirteenth-century gesture characterised by the leap of a fourth (*g*, supplied by the motetus, up to *c'* in the tenor) whilst the triplum's central pitch (*g'*) is retained. The faster triplum is used to emphasise and anticipate individual sonorities not yet sounded. In Mo. 254 we saw how semibreves could be a significant propellent at the beginning of a new triplum phrase when it begins prior to the tenor re-entering after a perfect-long rest. This tactic is used towards the end of *Detractor/Qui* (b. 36/40), where the tenor rest coincides with the beginning of a new triplum phrase, and anticipates a new sonority. However it does not sound alone, but forms contrapuntal movement with the motetus in a manner comparable to that already seen in Mo. 332 (e.g., b. 15, M4, p.50, Vol 2). The motetus stays close to its late-thirteenth century counterpart in that it retains its stylistic and functional independence in relation to the triplum, has the stronger melodic outline, and is the more clearly directed of the two upper voices.

Large-scale progressions and the placement of structural cadences have been influenced by the disposition of the tenor and are now much more directed. The color, although not repeated, can be broadly divided into three sections to highlight a periodic change in pitch orientation. Each section represents approximately one third of the total length, the first being based around *g*, the second *c'* and the third *a*. This is reflected in A5(C), (p.35, Vol 2), by placing each section on a separate stave. The tenor's phrasing is also aligned under each stave, from which it can be seen that these tonal periods match the tenor's organisation only in an approximate manner. The tenor differs from those previously examined in its pitch range (octave *e*-*e'*), shift in pitch focus and lack of color repetition. In practice this gives rise to some ambiguity so far as the overall tonal focus of the motet is concerned, since progressions and tonality to a large extent depend

on the tenor's orientation at any given point. The first section of color, based around *g* and grouping its pitches into four smaller segments (spanning I and II), is the clearest. The first segment makes an overall move from $g\frac{8}{5}$ to $a\frac{8}{5}$. The unstable quality of the intervening $a\frac{5}{3}$ and $b\frac{6}{3}$ sonorities where the third and sixth are raised, play an important part in elaborating *g* and projecting $a\frac{8}{5}$ as an inevitable arrival. These sonorities work together with the activity in the tenor, where they are supported by a breve and imperfect long. The imperfect long, situated on the 'offbeat', provides further tension and exposure for $b\frac{6}{3}$ as an approach to $a\frac{8}{5}$. The next two segments effect a clear move to *g* and establish it as the dominant sonority. *a* is now clearly contextualised as an upper neighbour in b. 7 where it forms a strong imperfect cadence in relation to the $g\frac{8}{5}$ arrival at b. 9. The fourth segment leaves no doubt that *g* is the central focus here through its prolongation via a succession of imperfect parallel tenths descending to *e* from *g* (b. 10/11). It is easy to hear the entire section as a prolongation of *g*, where *a* functions consistently as its upper neighbour and most effective opposition. The inevitability of *g*, in retrospect, comes from this and the use of imperfect sonorities to direct the motion and make a clear distinction between those that are 'goals' and those that are not. We can also see more counterpoint being formed between the upper parts, particularly where the tenor is silent, to give more complex prolongation and direction.

The second tenor section, that moves towards *c'*, contrasts with the first in ways other than just the tenor's orientation, and shows a trace of thirteenth-century practices. Following the clarity of the first section, the direction the motet takes around b. 14 is suddenly hard to anticipate and the orientation ambiguous. The reduction reveals that at this point there is a change not only in the tenor's focus but also in the type of progressions favoured. There follows a series of neutral progressions that are characterised by the move from one perfect sonority to another where there is pitch change in the tenor. The sonorities involved are based upon *a*, *c'* and *d'*, none of which clearly dominates. Where parallel imperfect $\frac{5}{3}$ sonorities appear in bb. 16-17 it is significant that they do not resolve to the octave via the sixth but move to another perfect fifth, thus their

full potential as a directive force has not been realised, leaving the impression of thirteenth-century habits.

Because of the shift in the tenor's focus, and the inclusion of harmonic language that is at times strongly directive and at others more neutral and less goal-orientated, this motet does not convey a strong sense of one tonality. Although the motet starts and ends on a *g* sonority, *g* cannot be considered representative of the entire motet since there is a progressive shift from one tonal area to another following changes in the tenor's direction. It may be that in not choosing to repeat the color or organise the motet according to emerging isoperiodic practices, and in retaining many Petronian trends, the composer aimed for a more cautious approach towards an *ars nova* than is evident in other *Fauvel* motets. The lack of isoperiodicity commented on in Chapter 2 coincides with the tenor's lack of inherent direction and repetition. The shifts in tonal focus do not align rigidly with its mode of organisation, and its seven rhythmic phrases do not predispose the motet towards a regularly repeating large-scale structure. As we have seen in Mo. 332 and shall see in the following *Fauvel* motets, there is a clear link between isoperiodicity and tonal regularity, neither of which is clearly present in this motet. The motet does illustrate, though, how in this period of change, composers were free to develop one aspect of musical language more than another. In this motet we can see that it is progressive in terms of its harmonic language although not its large-scale structure or declamatory style.

ORBIS/VOS/FUR NON VENIT

At first glance *Orbis/Vos* is similar to *Detractor/Qui,* but at the same time we can observe small but important changes to the triplum and motetus over and above those already noted, and also subtle differences in the use of harmonic language and in the way progressions are structured. However this is a motet that still retains traces of late-thirteenth century practice and shares with *Detractor/Qui* a surface style that has some conservative features (see edition M6, p.54, Vol 2). The triplum is again syllabically set and there is a tendency for semibreves to extend, through

pitch repetition, individual pitches rather than to contribute towards the underlying motion of the melody. Again, the triplum frequently creates an impression of melodic stasis. At the same time it shows, as does the triplum of *Detractor/Qui*, the more modern trait of placing groups of four semibreves in quick succession, yet goes further than *Detractor/Qui* in its occasional use of four semibreves neumatically, usually to articulate the beginning or end of a phrase. The text of the motetus, unlike that of *Detractor/Qui*, is clearly set neumatically, enabling its musical style to move closer to that of the triplum. We can see the two upper parts moving closer towards integration not only in the greater equality of their movement but also through shared rhythmic motifs. This is most apparent where the parts move together in rhythmic uniformity and where they have successive statements of the same or similar rhythms. For example four-semibreve figures are set neumatically in both parts (b. 23/4) where the motetus group enters immediately after the triplum's has sounded. Co-operation between the upper parts in this manner happens only periodically, and they still retain a degree of independence since the motetus does not join the triplum in using figures comprising four semibreves extensively, nor do the two parts relate closely in their manner of text declamation.

The tenor, based on an 'ostinato' pattern (see p.54, Chapter 2), repeats its color three times. It is isorhythmic only insofar as it repeats an established rhythmic pattern, since it does not clearly articulate the beginning and end of each segment with a rest, and is the only tenor in the sample group to sound continuously. The rhythmic pattern itself shows, like that of *Detractor/Qui*, the more modern practice of combining breve and imperfect long as a means to direct progression and emphasise sonority. However it is quite different in its tonal orientation, being clearly biased towards a central pitch. The pitch range is exceptionally narrow (*c-f*), has inbuilt repetition, and is arranged into three segments to reflect this (see A6(A), p.36, Vol 2). That composers chose and arranged their tenors with harmony in mind has already received detailed comment elsewhere.[54] The overall structure has been noted as quasi-isoperiodic at the level of color and is of the type already seen emerging in Fascicle 8 of the Montpellier Codex.

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[54] Coplestone-Crow, *Philippe de Vitry*, 49.

The consonant framework shows how a mixture of perfect and imperfect sonorities is formed with the tenor (see A6(B), p.36, Vol 2). It differs noticeably from that of *Detractor/Qui* in its preference for doubly imperfect sonorities rather than imperfect $\frac{6}{3}$ of which there are none. One can suspect that the composer clearly understood their function in relation to perfect sonorities, especially since they regularly present the raised third and sixth with leading-note function, and that he required progressions to be as unambiguous as possible. Sonorities that occur on tenor pitches worth a long are naturally more prominent than those worth a breve, and those that occur on a perfect long further benefit from the strong rhythmic approach via a preceding imperfect long, a feature already encountered in Mo. 332. The variable rate of harmonic change, led by the tenor's rhythm, affects the nature of movement in the triplum. At points where the tenor is more active the triplum becomes more focussed through its need to be economical with pitch and direction. For example, the tenor's relatively swift move through *d, c, d* to *e* (bb. 3-4) prompts the triplum to make a clear stepwise ascent from *a-d'* following its opening, the opening having already been strongly directed towards *a* through approaching from $f\sharp/g\sharp$ below. The tenor becomes less active, however, with the *e* arrival in the tenor at b. 4, and the triplum shifts comfortably into a style more Petronian by simply extending the *e* through pitch repetition an octave higher. The following $d\frac{8}{6}$ sonority also brings elaborative movement in the triplum around the sonority's structural pitches *a* and *d'*. We can see that after a directed start the triplum has shifted into reflective mode to prolong and emphasise two important sonorities. That reflection is more important here than direction is clear from the leap downwards that the triplum takes onto *a* in b. 5, although we can see that the motetus is used to counteract this in b. 5 since it resolves the move from *e* in the previous bar and also directs towards the impending sonority, *e*3 in b. 6. The similar tenor motion in Mo. 332 is not accompanied by such an obvious change in the triplum, where the breve now supersedes the long, and this can be explained by the tendency of this tenor's pitches to suggest a prolongation of, rather than a change of sonority at such points.

Turning to the large-scale structure of *Orbis/Vos*, compared with *Detractor/Qui* its tonality is exceptionally clear (see A6(C), p.37, Vol 2). The entire motet could be described as a prolongation of *d* since *d*'s supremacy in the tenor has resulted in continual exposure to it as a sonority and, further, it has been clearly supported by neighbouring (mostly) imperfect *c* and *e* sonorities that leave no doubt about their 'tendency' towards *d* as the inevitable 'resolution'. The opening descent from *f-d* (bb. 1-5) that spans the first rhythmic group in the tenor strongly anticipates *d*. This is accomplished by prolonging its imperfect *c* and *e* neighbours (bb. 3-4) on a rhythmically emphasised imperfect long; the breve that precedes *c* and *e* touches *d* momentarily, heightening expectation of *d*'s first arrival (b. 5). Subsequent tenor groups continue to work in this way by always making *d* their goal. The repetition of this format is clear from the outline of the tenor's phrasing shown on the analysis. The short repeating pattern of the tenor has provided the focus for *d*, introducing an element of the predictable. Although there is a clear relationship here between sonority, its intervallic quality and function, that was not present in the late thirteenth century, we have already observed that the thirteenth-century motet frequently revolves around a main sonority and its upper or lower neighbour. In Mo. 332 we observed such a relationship between *c* and *d*, the difference being there that they were not differentiated in terms of their quality, although we did note that they were separable in function by means of context. We also noted the widespread use of neighbour sonorities to prolong and contrast a focal sonority in a local context. If Mo. 332 was composed earlier then the shift in the harmonic language of *Orbis/Vos* is actually modifying an established principle, and in the process clarifies function. Localised progressions elaborate the essential movement between *d* and its neighbouring *c/e* sonorities. Such movement is sometimes characterised by parallels between upper parts using either perfect or imperfect intervals. However, there is no significant degree of contrapuntal movement between the upper parts, a situation to which two factors contribute. First the difference in the amount of text in the triplum and motetus affects the pattern of distribution; here we have an overlapping style where the motetus activity decreases while the triplum is sounding, but increases when the triplum is more inactive or resting, reducing the opportunity for simultaneous movement. Secondly this, together with the

relatively active tenor, has resulted in most of the contrapuntal movement unfolding through the discant structure.

We can see how the use of compound intervals, compared to those in Mo. 332 and *Detractor/Qui*, is more widespread and has become a fixed part of the musical fabric. *d* is prolonged in the linear dimension by a move from d^{8}_{5} to d^{12}_{8} allowing greater movement in voice-leading, more variety in melody and clearer direction, since voice-leading moves to *a* through $f\sharp/g\sharp$. This particular outline is encountered at the end of each color either in an upper-part descent or ascent, and makes a firm statement about *d* as goal as well as articulating structure. The closing bars of Mo. 332 show a similar gesture where the final cadence moves outwards from d^{8}_{5} to c^{12}_{8}. The use of compound intervals to this end was not observed in *Detractor/Qui* but becomes increasingly important as the *ars nova* progresses. *Orbis/Vos* also uses compounds in neighbouring motions, either to expand outwards from the octave or in parallel with other compound intervals, to prolong and elaborate an unstable moment.

The manner of *d*'s enhancement is evidence of a composer who has specific goals in mind and who works within clear limits both in relation to tonality and functional sonority. We can see how he further sustains sonority judiciously to mark the beginning of color B where the triplum and motetus each have a perfect long, the former to mark the end of its phrase and the latter the beginning of a new phrase. Again this type of sustained sonority is used near the close of the motet where the triplum ends a phrase and the motetus is in mid-phrase, marking *e* as a point of instability prior to moving towards the final *d* sonority. The isoperiodic structure is designed to articulate a tonal scheme. The mid-way articulation of each color by an upper part makes prominent an *e* sonority, as neighbour to *d*, and can be considered a form of 'open' cadence. *e* is articulated again towards the end of each color as a point of instability from which the color final *d* takes its resolution. Although not marked by a break in the upper parts, nor indeed in the tenor, the end of each color is articulated by prolonging *d*, using the directive force of compound intervals. The isoperiodic structure clearly chooses its points of articulation for

harmonic rather than textual reasons. As the previous chapter suggested, the interchangeability of the upper parts, and the reconfiguration of otherwise regular texts to meet this structure, particularly with regard to the triplum that with three strophes would otherwise have naturally aligned with the tenor color, points towards composers developing isoperiodicity, initially at least, to articulate a purely musical idea. In *Orbis/Vos* and the two remaining motets to be considered, the more regularly structured texts are still treated pragmatically and if necessary are made less regular to articulate the musical idea. Isoperiodicity that responds to the inherent structure of the tenor and upper-part texts was a later development.

SERVANT/O PHILIPPE/REX

The influence of the late thirteenth century can still be strongly felt in the manner of text handling in relation to the quasi-isoperiodic structure and the syllabically set triplum of *Servant/O Philippe*. Otherwise this motet, which has a central place in our understanding of the purpose behind the *Roman de Fauvel*, as an attempt to guide the newly crowned Philip V in his role as king,[55] moves a step closer to an *ars nova* (see edition M7, p.56, Vol 2). The upper parts behave in a similar way to those of *Orbis/Vos* but are fractionally more progressive. The motetus is again neumatic, and we can see that groups of four semibreves, now always neumatic, are assimilated into the musical fabric to a greater degree; they are not used to the same extent as in the triplum, but neither are they used in isolation. In addition, the long, breve, and a range of semibreve figures are freely used to construct a motetus where the semibreve makes a greater contribution than we have seen so far in directing the linear dimension. We can also see four semibreves occasionally being set neumatically in the more conservative triplum, in addition to those set syllabically; like those of *Orbis/Vos* they appear in isolation and form cadential figures. Further rhythmic variety in the triplum is brought about by the occasional use of groups of five semibreves. This is the only triplum of a three-part motet in *Fauvel* to include five semibreves, and their presence has been interpreted variously. A connection with Vitry has

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[55] Emma Dillon, 'The Profile of Philip V in the Music of Fauvel' *Fauvel Studies*, ed. Margaret Bent and Andrew Wathey (Oxford: Clarendon Press, 1998), 215.

already been made on the basis that it is in his motets that we again see this rhythm,[56] and their novelty has been seized on as a significant resource for highlighting important moments in the text.[57] It must be remembered, however, that Petrus de Cruce had already established their use in Mo. 254, even though his rhythmic interpretation most likely differed from that of *Fauvel*'s composer. Because they appear here in a syllabic format, and favour the type of neighbour movement characteristic of the Petronian motet, it could also be said that they simultaneously reflect a more conventional style while being used in a modern manner. The closer stylistic world of the motetus and triplum allows the upper parts to interact as in *Orbis/Vos*, although to a greater extent. We can see how they work together to promote a single idea where rhythm and some pitches are identical (b. 12), to direct contrapuntally (b. 7) and to promote motivic interplay between the parts (b. 19/20).

Like *Orbis/Vos, Servant/O Philippe* is highly organised in terms of its tonality and direction but differs in that its tonality is oriented around an underlying descent from *g-d* rather than a single *d* sonority. In both motets imperfect consonances respond to the underlying structures, but with a subtle difference between them. In *Servant/O Philippe* the pitch on which imperfect consonance is based is more variable, since imperfect consonance is required to function in relation to, and anticipate, a structural descent whose sonorities are all points of focus. In *Orbis/Vos*, where prolongation is characterised by movement around a single sonority, only its immediate neighbours, as points of instability, are endowed with this quality.

Again in this motet, isoperiodicity has been structured to articulate the tonal outline of the tenor and its organisation, and is achieved by taking regularly structured upper-part texts and reconfiguring them to produce irregular melodic phrases. Chapter 2 has already discussed the structure in relation to text, observing that a modern isorhythmic tenor supports quasi-isoperiodicity at the talea level. The tenor is highly organised not only at the rhythmic level but also in relation to its underlying orientation. Its color is stated twice, and focus remains within a

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[56] Coplestone-Crow, *Philippe de Vitry*, 166.
[57] Dillon, 'The Profile of Philip V', 221, remarks on the use of five semibreve figures as motifs that carry important messages.

d-a frame with elements of internal repetition (see A7(A), p.38, Vol 2). The division of the color into four taleae, together with the rhythmic configuration of each, emphasises certain pitches and motions. From each talea emerges an essential move from one sonority to another as detailed below:

talea 1	*a-f* (unstable)
talea 2	*g-d* (stable)
talea 3	*f-g* (unstable)
talea 4	*f-d* (stable)

This is also made clear in A7(C) where the taleae are marked to show how they intersect with sonority. There is an alternating shift from what can be interpreted, in the context of the whole, as unstable and stable endings. These endings are articulated by isoperiodicity at the end of each talea where the tenor and triplum consistently overlap their phrase ends. At the same time this also articulates the beginning of the following talea. As was the case with *Orbis/Vos*, isoperiodicity also articulates the mid-way point of each talea, where either the triplum or motetus ends a phrase simultaneously with a perfect long in the tenor. It is notable that there are only three perfect longs in each talea, one each at the beginning, middle and end, each being a natural point of emphasis of sonority. Furthermore there is a relationship between the sonority formed at the mid-way long and that at the end in each talea. In three of the four taleae, the mid-way sonority is a neighbour to the one at the talea end – so where *d* is the goal of taleae II and IV, *e* is articulated at the mid-way point, and where *g* is the goal of talea III, *f* is articulated at the mid-way point.

The consonant framework is set out in A7(B). The composer uses perfect and imperfect consonances, all types of imperfect consonance being strongly represented, unlike *Orbis/Vos*, which preferred only those that are doubly imperfect. More often than not, fifths form the basis of an imperfect rather than a perfect consonance, perfect consonances being formed predominantly at the octave. Again this represents a slight difference compared to those

considered so far. Range extends up to the twelfth, which aids directed motion at the end of taleae II and IV, signalling *d* as the ultimate goal and mirroring the use of compounds in *Orbis/Vos*. At this structural level we can see that there is significant movement to perfect from imperfect consonance but that parallel imperfect consonances are reserved for use at specific points in relation to the taleae; we can also note consistency in their use by comparing each talea in color A with its counterpart in color B. In talea IV imperfect parallels appear close to the beginning, are used to prolong the opening $f\frac{8}{5}$, and emphasise the essential stepwise movement to $e\frac{8}{5}$ that falls at the mid-point isoperiodicity outlined above. In taleae I of color B, and III of color A and B, parallel imperfect intervals are used to articulate the unstable endings (in the context of *d*) *f* and *g* respectively. In talea III the preceding breve movement at this point culminates in the rhythmic emphasis of an imperfect long, and further promotes parallels as unstable in order that they should bring the unstable goal sonority firmly into view.

Longer-term progressions are also led by the tenor's direction and organisation. The reduction shows how the structural descent from *g-d* unfolds over the first two taleae, a format that is broadly repeated in taleae three and four. These descents are elaborated by the medium-term prolongation of each of the essential pitches that forms the stepwise movement; the stepwise movement cuts across the boundaries between TI/TII and TIII/TIV. Prolongations are often sustained by the use of sonorities, frequently imperfect, that function as neighbours in relation to one of these structural pitches. Alternatively the composer uses contrapuntal progression between the upper parts as a means of prolonging and directing sonority; this appears to a greater degree than in the previous two motets, and is enabled by the greater equality of movement between motetus and triplum. We have already encountered, in Mo. 56, a thirteenth-century motet based on a structural descent where it was observed that a large-scale move from *g* stepwise down to *d* underpinned the discant structure. Because of the difference in harmonic language, its general presence was not so strongly marked out through the use of imperfect consonance, nor were the sonorities implicated so obviously as goals. We can note however that in both Mo. 56 and *Servant/O Philippe* this descent exists at a background level.

Servant/O Philippe also employs other directive agents that take effect at the surface level; these may be progressive in nature or enable us to draw comparisons with techniques developed in the late thirteenth century. The opening of the motet delays the entry of the triplum until the unstable sonority on *a* (b. 3); this has been interpreted as a form of introitus comparable to the more elaborate forms in two of the Marigny motets, *Firmissime/Adesto* and *Tribum/Quoniam.*[58] We can also observe the continuation and development of a trend first clearly visible in the Petronian motet, where the beginning of a new triplum phrase was exposed during tenor silence in order to articulate structure and emphasise an impending sonority. The formation of contrapuntal movement with the already sounding motetus, noted to a lesser extent in *Detractor/Qui,* gives added emphasis to such points, and furthermore it coincides with, and draws attention to, the beginning of each new talea (see reduction for contrapuntal movement between talea statements and P15 (p.24, Vol 2) for triplum isoperiodicity). However, the last talea is initiated not with a florid figure in the triplum but with a pitch sustained by a long. The pitches at these points in *Servant/O Philippe* are usually a preliminary expression of an impending sonority, as well as having some directive and structural value.

The many points of contact between this motet and *Orbis/Vos* create a direct link between them. The link between *Servant/O Philippe* and *Detractor/Qui* is more indirect, although an understanding of the relationship between *Detractor/Qui* and *Orbis/Vos* enables us to appreciate more fully how two motets with greater stylistic differences can relate. Yet again it is apparent that isorhyhm and isoperiodicity have responded to the composer's wish to formulate and execute a clearly organised tonal plan. This would explain why we are seeing a kind of pragmatic isoperiodicity where regular texts that do not necessarily fit the tenor's organisation are reconfigured to do so, and where the motetus and triplum are interchangeable in staking out this structure.

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[58] Coplestone-Crow, *Philippe de Vitry*, 170. On introiti see also J.M. Allsen, *Style and Intertextuality in the Isorhythmic Motet, 1400-1440* (Ph.D Thesis: University of Wisconsin, 1992).

There is a noticeable stylistic shift in *Nulla/Plange* where the cautious approach to neumatic text setting observed in *Orbis/Vos* and *Servant/O Philippe* is replaced with an approach that fully embraces the principle in both motetus and triplum. M8, (p.59, Vol 2), shows that the two upper parts are clearly presented as stylistic equals that give the impression of a duet over a slow-moving tenor foundation. Groups of four semibreves that have their origins in the motets of Petrus de Cruce, now invade the musical landscape, freed of their textual ties, and define the style of the motet. Large-scale prolongation and progression are linked, as now might be expected, with the tenor's organisation and isoperiodicity. The previous chapter found that this motet has the type of quasi-isoperiodicity already emerging in Fascicle 8, although based on an isorhythmic tenor that here is organised at the level of talea, and that it achieves isoperiodicity by reconfiguring the structure of the inherently regular upper-part texts to articulate the tonal structure implied by the tenor.

A8(A), (p.40, Vol 2), shows how the color, stated twice, is organised into two taleae; it is strongly orientated towards *d* within a *d-a* framework, *d* recurring regularly and particularly at the beginning, middle and end of the color. The tenor's design reflects and capitalises on *d*'s prominence in order to create a polyphonic structure that is also strongly orientated towards *d*. The taleae, as the analysis shows, are not identical since the second is slightly longer than the first. Talea I divides into two phrases; the first centres around *d*, *d* being both the pitch of departure and arrival, and the second departs from and returns to its upper neighbour *e* via *a*. Talea II has three phrases; the first is similar to that of talea I but cadences on *e*, the second ascends to *a*, and the third descends back to *d*. We can observe that only pitches having potential structural significance in relation to *d* mark the tenor's phrase ends, with a preference shown for neighbouring *e*.

The reduction (C) reveals how in the first phrase of talea I *d* is elaborated by contrapuntal movement towards imperfect neighbouring sonorities, either *c* or *e*, that are used as unstable

points from which a return to *d* can be strongly effected. The contrast in quality and stability between *d* and its neighbours is emphasised by the regular use of raised 3rds and 6ths in connection with *e* and *c* at points of structural significance throughout the motet. In the second phrase *d* is re-emphasised by an approach from the departing imperfect *e* sonority. Reiterating *d* at this point is not a course of action immediately suggested by the tenor, which has in fact ascended to *a* (b. 12); and the *d* is produced by the motetus moving downwards below the tenor. There follows a move towards $f\frac{8}{5}$, where an imperfect $e\frac{8}{5}$ functions in passing, and from $f\frac{8}{5}$ back to *d*, both via a passing $e\frac{8}{5}$ and also as part of a descent from *f-d*. *d* continues to be prolonged in Talea II by diverting the motetus below the tenor line, where convenient, and by the consistent use of an imperfect *e* sonority as an approach. This type of manipulation, involving the motetus descent below the tenor, is quite extensive and supports the view that a vision of tonality was much to the fore even at the organisational stage. The second color repeats the broad tonal movement established by the first, but there is an important difference in talea II where the composer opts not to manipulate sonority when the tenor moves to *a*, but to see it as an opportunity to effect a descent, as shown by the reduction, through a series of parallel fifths back to *d* (see bb. 80-88). The large-scale structure, as directed by the tenor, invites comparison with that of *Orbis/Vos* that also shows consistent prolongation of *d*. Both motets bring *d* into sharp focus through its relationship with the neighbouring *e* sonority that always appears as an imperfect consonance and a point to and from which *d* moves. The chief difference between the two lies in the more immediate progressions in *Orbis/Vos,* bought about by the faster rate of harmonic change compared with the elaborative contrapuntal movement between the upper parts seen in *Nulla/Plange*.

The consistent and strongly directed tonality can also be understood from the perspective of linear forces. The motetus is clearly orientated towards *d*. Compared to the thirteenth-century motetus it has a wide range that spans an 11th ($c\sharp'' - f'$). *a* is an important secondary pitch focus which at the same time complements and opposes *d*. The importance of *d* and *a*, and their forceful opposition to one another, is underlined by the frequent use of ficta to give $c\sharp''$ and $g\sharp''$.

In the linear context the use of ficta draws attention to the authentic and plagal boundaries of the *d* octave, the framework for the melody. Ficta also enhances the hierarchical status of *d* and *a* and makes it possible to perceive the melodic line as two separate parts, i.e. polyphonically. On occasions, for example, the composer seems to be playing with two ideas, and successfully employs ficta, together with a shift in register, to separate them out. Thus the end of phrase one ends on *d*, but phrase two begins on *a*, and continues by outlining the third chain to *c'*. The triplum shows a similarly strong focus but has more of a tendency to elaborate *d'* at the octave by outlining the third above. Compared to Petronian tripla, when considered in isolation the triplum is clearly focussed with a more obvious pitch hierarchy.

It is in *Nulla/Plange* that we start to see extended counterpoint between the motetus and triplum being used as an elaborative device to prolong and direct sonority. In a sense the idea looks back to motets, such as Mo. 332 and Mo. 314, that attempt to prolong individual sonorities through a marked contrast in the rate of movement between the tenor and both upper parts, enabled by the neumatic style of motetus that allowed its movement to mimic that of the triplum. The character of *Nulla's* tenor is quite similar to that observed in Mo. 332 in that it is made up mostly of longs and duplex longs but occasionally, and with the direction of sonority in mind, breaks this movement with breves. The appearance of successions of longs and duplex longs in *Nulla/Plange* allowed the rate of harmonic change to fall further, and in this respect it differs from the *Fauvel* motets discussed above. Although separated stylistically, *Nulla/Plange*, Mo. 332 and Mo. 314 all carried implications for contrapuntal movement between their upper parts.

Ex. 7 (p.9, Vol 2) shows contrapuntal movement between motetus and triplum in *Nulla/Plange*, Mo. 253, 314 and 332. The longest *Nulla/Plange* examples are to be found where the tenor has a duplex long or falls silent for the duration of a duplex long. It is characteristic of the motetus and triplum to move in parallel for much of the time, the composer showing a preference for the third, octave and fifth rather than the fourth and sixth. Contrasting parallel movements are frequently used within one progression, for example where there is movement at the octave,

then at the fifth, before a change of direction using thirds (b. 18). Thirds are particularly favoured, it seems, at the end of a progression and immediately prior to a new perfect sonority that coincides with a change in tenor pitch. The thirteenth-century examples are few, but we can already see occasional use of parallel thirds and fourths. There is a tendency for thirds to remain static through repetition, and for any progression by third to be limited to just two in succession. We can see a link here between Mo. 253 and Mo. 332. It is not generally characteristic in the former for the upper parts to move at the same rate independently of the tenor, but there is one isolated instance (b. 14) where there is contrapuntal movement around a static third before two successive descending parallel thirds. The examples given from Mo. 332 also show similar movement in using parallel thirds. The only extended use of successive parallels occurs in Mo. 314 and relates to the use of a fourth (b. 5). This motet also shows a change in the quality of successive parallels within a progression (b. 4, b. 17) and in this respect is more akin of the sort of motion seen in *Nulla/Plange*. The thirteenth-century examples are found in the same circumstances as those of *Nulla/Plange*, that is, during periods of tenor silence, and it is therefore possible to see how an early-fourteenth century composer developed ideas that had already taken root.

The more sophisticated and extensive contrapuntal progressions between motetus and triplum in *Nulla/Plange* enabled much closer interaction between the parts. We can now also see a significant degree of motivic interplay. The following analysis is designed to reveal how this works in practice, and at the same time to draw attention to the manner in which individual sonorities are prolonged given the slower rate of harmonic change. It can be noted that the motetus and triplum no longer have the separate roles observed in the late thirteenth century and still evident in *Detractor/Qui*, but they more obviously share the responsibility for prolongation and direction. I have chosen a short section of the tenor where there is an unbroken succession of pitches, each of a long or duplex long's duration, in the second segment of talea I, color A. (see b. 9-17 of M8, p.59, Vol 2). There is a move from $e\S$ (b. 9) to *g*5 (b. 10), a progression from an imperfect to a perfect fifth that is relatively neutral, where the motetus decorates the fifth of the *e* sonority before cadencing on *g*. *g*5 (b. 10) is followed by $d\S$ (b. 12); the motetus

cadences on *g*5 but the triplum continues, elaborating its fifth *d'* by ascending a third to *f'* in preparation for the arrival of *d'* as part of $d\frac{8}{5}$. In this context *d'* is a pitch common to both sonorities and has assumed a pivotal role in reflecting the sounded *g*5 and anticipating $d\frac{8}{5}$. At $d\frac{8}{5}$ the motetus enters and, together with the triplum, elaborates *d* using a neighbour-note motion. *d*, although at the bottom of the texture, is supplied by the motetus, and the tenor resides in the middle of the texture. At this point it is evident that both upper parts are actively engaged in the same task of reflecting and prolonging the sounded sonority, as the motetus imitates the pitches and rhythm of the four-semibreve figure first sounded by the triplum. During the latter part of the tenor's duplex long, however, a transformation occurs as the sonority changes to $f\frac{5}{3}$, whilst the tenor's *a* is held in order that the impending $e\frac{8}{3}$ (b. 14) is approached by a sixth. $e\frac{8}{3}$, again the result of the motetus moving below the tenor's *g*, is initially elaborated by the motetus that moves through the third chain *e-g-b*. However the motetus then moves on to *d* and effects a transformation in which the tenor's *g* becomes the lowest pitch with the motetus a fifth above. The triplum works in a similar manner, firstly extending *e* by neighbour-note motion but then moving to *d* where it is in unison with the motetus. More interesting is the upper-part style created by the contrapuntal elaboration of $e\frac{5}{3}$ and its progression to $f\frac{8}{5}$ (b. 16), also shown in Ex. 8, (p.9, Vol 2). $e\frac{5}{3}$ is really sustained by parallel fifths between the motetus and triplum that centre around structural pitches *g* (motetus) and *e'* (triplum), but the relative instability and downward motion of the parallel thirds that succeed the fifths makes them more of a preparation for, and a directive force towards, the impending $f\frac{8}{5}$ (b. 16). That the upper parts move together in parallel fifths and thirds is a reflection of the way that they work closely together to prolong and direct sonority. Neither triplum nor motetus prolongs $f\frac{8}{5}$ (b. 16) as such, since each makes an unequivocal move downwards towards the $e\frac{5}{3}$ cadence (b. 17); this time they collaborate by moving in unison.

The prolongation of individual sonorities, although apparent, is much less reflective and much more directive, since there is a move towards an impending sonority much sooner than was the

case with the Petronian motet. Where there is significant contrapuntal movement between upper parts using parallel consonances, whether they are perfect or imperfect, a degree of neutrality characterises the progression since the direction in which they are headed may not be predictable. However, a sense of forward motion, if not a direct result of the contrapuntal language, is created by the two-part texture and movement, and by the rhythmicisation of the semibreves. In *Detractor/Qui*, *Orbis/Vos* and *Servant/O Philippe* we have also observed contrapuntal movement between upper parts, particularly during periods of tenor silence, together with occasional direct interaction between parts, though to a much lesser extent than seen in *Nulla/Plange*.

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Fauvel's motets continue to show diversity and experimentation, and using a new harmonic language expand on many late-thirteenth century initiatives. Repetition and exposure still play a large part in the construction of tonal orientation but the admittance of imperfect sonorities onto main beats clarifies even further the function of sonorities. The new consonant structures, where imperfect consonances help construct the underlying framework, bring to motet composition a more goal-orientated approach, and this is perhaps the single most radical feature of *Fauvel*'s motets. We have seen, though, how many techniques that support and emphasise this new harmonic language are firmly rooted in the late thirteenth century. Composers evidently understood in the late thirteenth century that tenor rhythm and organisation could be deployed to direct motion and emphasise certain sonorities. They had also begun to grasp that periodically interrupting a succession of perfect longs in the tenor with a breve/imperfect long did much to accelerate the motion towards a cadence or specific sonority, a technique much exploited by *Fauvel*'s modern composers. Their use of cadences and sustained pitches, which break the semibreve movement of the upper parts and temporarily substitute a long, can be traced back to those late-thirteenth century motets that have a neumatic style of motetus and a concomitant breakdown in modal declamation. We have seen that during the entire period the expression of music was taking precedence over that of text, although this becomes much

clearer in *Fauvel*. The more organised periodic and quasi-isoperiodic structures of the late thirteenth century hinted at this because of their tendency to segment, on a pragmatic basis, irregularly constructed texts to articulate a consistent tonal orientation. We did see, however, that there was usually an attempt to articulate a single rhyme in the triplum at these points. In *Fauvel*, the favouring of music over text becomes clearer, since composers made little attempt to expose the inherent regularity of a motet's texts, preferring to redesign the poetic layout and maintain a flexible rate of syllable distribution to express a particular tonal vision as suggested by the tenor. In a sense, isoperiodicity, as it appears in the repertories discussed here, supports a schematic approach to music but a pragmatic approach to text.

Although there are broad similarities between *Fauvel*'s motets there are also subtle distinctions. Tonal orientation, types of consonance and their frequency, and certain types of progression and elaborative techniques tend to differ from piece to piece. Characteristics of upper-part style, the treatment of tenor silence, and the contexts in which compound intervals are used, for instance, may also appear individual. Motets may be very similar in some respects, as we saw for example when comparing *Servant/O Philippe* to *Orbis/Vos*. Although there is always a point of contact between any two, at the same they never agree entirely on all aspects of their composition.

We have seen that directed counterpoint and the practical development of *contrapunctus diminutus* can be traced back to the Montpellier motets and the more conservative modern *Fauvel* motets. We have also seen that irregular isoperiodicity and tonal planning are connected to the use of directed counterpoint and *contrapunctus diminutus*. These findings are important because they suggest that composers were more interested than previously thought during the generation before '*ars nova* proper', in how tonality worked and could be managed in motets. *Ars nova* notational innovations and stricter isorhythm can therefore be seen as refinements added to a fundamentally new way of thinking about musical and tonal structure that had already been established before Vitry. In this light the Petronian motet no longer looks like a transitional experiment, but like a successfully-established new style.

Part II – Song

Chapter 4: Song Structures

Introduction

Our investigation of *ars antiqua – ars nova* will now consider the changes, complexities and continuities in song. *Ars nova* song is characterised, in part at least, by use of the three clearly defined structures that make up the *formes fixes* - the ballade, virelai and rondeau. They are clearly visible, for the first time, in the *Roman de Fauvel* and the works of Jehannot de Lescurel. Although neither source acknowledges the term virelai, virelai structures are quite apparent alongside rondeaux and ballades. The question of how these structures came to be fixed is a vexed one, for the thirteenth-century repertories of song do not give us a clear sense of their ancestral links with the fourteenth century. The lack of clarity surrounding the formation of the *formes fixes* has led to a division in the historical perception of thirteenth- and fourteenth-century song. In this chapter it will be argued that this unhelpful coincidence of history has obscured the late-thirteenth century's role and influence in the shaping of these forms.

The sudden appearance of the rondeau, virelai and ballade together in *Fauvel* should not necessarily lead us to believe that they were developed simultaneously. Indeed there is evidence that this was not the case. The rondeau existed as an independent secular form early on in the thirteenth century. Its structural stability in rondeaux of Adam de la Halle and Douce 308 is an isolated case of form fixing that early, for there is little evidence that the virelai and ballade were fully constituted genres in their own right until past c.1300.[1] These forms rarely appear in thirteenth-century French sources and the terms themselves, when used, are somewhat imprecise. The term *vireli* (and variant spellings) appears quite frequently from the thirteenth to the late fourteenth century; the term *virelai* also appears in

[1] Ernest Hoepffner, '*Virelais* et *ballades* dans le chansonnier d'Oxford (Douce 308)', *Archivum Romanicum*, 4 (1920), 20-40. This paper shows many of Douce's balettes have structural ties with the ballades and virelais of Machaut, although in Douce the ballade and virelai were not recognised as distinct genres.

the thirteenth century although less often.[2] Several meanings have been ascribed to the terms. Karen Hehrer suggests that *vireli* denotes a dance but *virelai* a song, although she recognises that no description of the dance form existed.[3] Robert Mullally insists that *vireli* is a non-specific type of song consistently associated with dance, but that *virelai* is a specific form. He also stresses that while both the *vireli* and the *virelai* could accompany dancing they were not actually a type of dance.[4] The term *ballade* had no general currency and occurs only in one song by Guillaume le Viniers.[5] This song has no refrain and is, in all respects, a grand chant, and does not clarify the meaning of this term.

Several theories circulate as to the origins of the ballade and virelai forms but no one view universally dominates.[6] The ballade is most often linked to the grand chant; in the middle of the twentieth century Willi Apel seized on the correspondence between the musical structure of the grand chant and ballade by drawing attention to the visible fact that the ballade essentially adopts the AAB musical form of the grand chant. Noting that the grand chant lacks the characteristic refrain of the ballade he suggested that this should not detract from the similarities between these two genres.[7] Christopher Page has more recently pursued the link between grand chant and ballade pointing out that the structure and tone of the grand chant is present in Fauvel's ballades.[8] These studies distinguish themselves from the view of Friedrich Gennrich who saw the ballade as being closely linked with the rondeau.[9] The history of the virelai is no less complex. Points of contact between the virelai and early Spanish and Portuguese songs, Latin conducti and Provençal dansas have been established,

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[2] Robert Mullally, '*Vireli, Virelai*', *Neuphilologische Mitteilungen*, 3 (2000), 452.
[3] Karen Hehrer, *A History of the Virelai from Its Origin to the Mid-Fifteenth Century* (Ph.D Thesis: Ohio State University, 1975, Chapter 2.
[4] Mullally, '*Vireli, Virelai*', 451-463.
[5] Willi Apel, '*Rondeaux, Virelais*, and *Ballades* in French Thirteenth-Century Song', *Journal of the American Musicological Society*, 7 (1954), 126.
[6] See Gilbert Reaney, 'Concerning the Origins of the *Rondeau*, *Virelai* and *Ballade* Forms', *Musica Disciplina*, 6 (1952), 155-166, for an overview of research into the origins of these forms. See also Pierre Bec, *La Lyrique Français au moyen-âge (XIIe-XIIIe siecles): Contribution à une typologie des genres poétiques médiévaux*, études and texts, 2 vols, Publications du Centre d'Etudes Supériéures de Civilisation Médiévale de l'Université de Poitiers, 6-7 (Paris: Editions A & J Picard, 1977-8).
[7] Apel, '*Rondeaux, Virelais*, and *Ballades* in French Thirteenth-Century Song', 121-30.
[8] Christopher Page, 'Tradition and Innovation in BN fr. 146. The Background to the *Ballades*', *Fauvel Studies*, ed. Margaret Bent and Andrew Wathey (Oxford: Oxford University Press, 1998), 353-394.
[9] Gennrich, F. ed. Rondeaux, Virelais *und* Balladen *aus dem Ende des xii., dem xiii., und dem ersten Drittel des xiv. Jahrhunderts mit den überlieferten Melodien*, 3 vols, [1] Gesellschaft für romanische Literatur 43 (Dresden: Gesellschaft für romanische Literatur, 1921); [2] Gesellschaft für romanische Literatur 47 (Gottingen: Gesellschaft für romanische Literatur, 1927); [(titled *Das altfranzösische* Rondeau *und* Virelai *im 12. und 13. Jahrhundert*)] Summa musicae medii aevi 10 (Langen bei Frankfurt: n.p., 1963).

but a direct line of descent with either one of these genres cannot be clearly traced.[10] Friedrich Gennrich considered the virelai, like the ballade, to be an outgrowth of the rondeau. Mullally also believes that the virelai form developed from the rondeau.[11] Collectively these studies make many relevant observations about the *formes fixes* in relation to pre-existing genres, but the wide range of interpretations that they yield serves to illustrate how very difficult it is to assert categorically that one genre is the direct offspring of another.

The construction of thirteenth-century song genres differs fundamentally from that of the fourteenth century. This poses a significant problem in determining the evolution of the *formes fixes* and is a problem that needs more attention if we are to improve our understanding. Thirteenth-century song does not rely heavily on structural difference in order to make a statement about genre. Although general differences can be noted between some genres, subject matter and social function are more reliable indicators. Indeed songs that can be distinguished from one another on account of their subject/social function may or may not be distinct in their structure. Musical and textual structures are, to a large extent, shared resources and, in practice, these elements that overwhelmingly define the *formes fixes* are not confined to any particular genre in the thirteenth century. This contrasts with the fourteenth century where song classification comes to be linked clearly to structural characteristics. It is easy to understand how Gennrich formed his opinion that the virelai originated from the rondeau, but the generic complexities and shared resources of the thirteenth century make it a difficult line to sustain.

Knowledge of the evolution of the *formes fixes* has not been well-served by the assumption that these forms must each have their own single precedent. The reverse of this situation has yet to be contemplated: that the *formes fixes* represent an amalgamation of several trends. The latter part of the thirteenth century witnessed much activity in the composition of short refrain-songs, from which the *formes fixes* clearly began to take shape; and this is reflected

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[10] Reaney, 'Concerning the Origins of the *Rondeau*, *Virelai* and *Ballade* Forms', 161-3.
[11] Mullally, '*Vireli, Virelai*', 456-8.

in two manuscripts that dominate our view of the period, Douce 308 and the Montpellier Codex. The lyric collection in Douce 308 is thought to have emanated from the Lorraine region of France during the first quarter of the fourteenth century.[12] It is in this collection that the refrain, a defining element of the *formes fixes*, comes to assume a crucial position in the structure of lyric poetry, as is most clearly witnessed in the collection's balettes. The balettes have already been recognised as an important genre in the shaping of the virelai and ballade, and are increasingly the subject of investigation for an understanding of fourteenth-century song.[13] Douce 308 also contains a large number of rondeaux in its so-called 'seventh section'. So far as I am aware these have not been the subject of investigation, but together the rondeaux and the balettes provide us with in excess of 200 examples of refrain-songs from the late thirteenth century.[14]

Although the balettes have been widely acknowledged as a source for investigating the emergence of the *formes fixes* they have only been considered from the fourteenth-century perspective, teasing out those songs that exhibit clear ballade or virelai structures from their thirteenth-century environment. Such songs give only a selective view of what was happening to refrain-song in the late thirteenth century. Although with the benefit of hindsight the balettes can be seen to contribute towards the clearly established *formes fixes*, they remain distinct by their context, nomenclature and protean nature. We should remember, too, that Douce songs with a refrain are to be found not only among the balettes but are also evident within the collection's pastourelles and the wider monophonic repertory in general. As yet the balettes have not been studied in detail either in relation to one another or to the wider monophonic repertory. But looking at them from the perspective of the thirteenth century can provide the much-needed foundation from which to consider song in the context of *ars antiqua – ars nova*.

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[12] See Gaston Raynaud, *Bibliographie des chansonniers français des XIIIe et XIVe siècles*, 2 vols (Reprint, New York, 1807; Paris: Vieweg, 1884).

[13] Hoepffner, '*Virelais* et *ballades* dans le chansonnier d'Oxford (Douce 308)', 20-40. This early study looks at the balettes in relation to Machaut and concludes that in Douce 308 the ballade and virelai were not recognised as distinct genres. The more recent study by Page, 'Tradition and Innovation in BN fr. 146', 353-394, suggests that the ballade is a reinvention of the trouvère tradition, and came into being sometime between Grocheio and Fauvel.

[14] A small number of balettes do not appear to have a refrain.

The balettes are important to this study both for what they can reveal about change and continuity in poetic structures that use refrains, and because of the implications for song structures. The balette collection needs to be considered as a whole if the process of change is to be meaningful, as one structural type in isolation can only reveal part of this process. It is therefore my intention to consider the background and construction of all types of balette including those that are more difficult to place in relation to the *formes fixes*. To assess the extent of their ties with the wider thirteenth-century repertory, balettes will also be compared with other songs having similar or identical structures.

The secular tenors of motets in Fascicles 7 and 8 of the Montpellier Codex, drawn widely from songs associated with the use of the refrain, are of much interest. Clear rondeau and virelai structures, sometimes accompanied by text incipits concordant with Douce 308, appear in tenors as do other refrain structures, whose similarity to the rondeau and virelai is more approximate. A small number of tenors are based on instrumental songs.[15] As one of the few late-thirteenth century sources that preserve music for refrain-song, the secular tenors provide confirmation that the revolution in song was a musical as well as a textual phenomenon.[16] More or less contemporary with the Douce balettes, they provide an alternative snapshot of refrain-song, and are particularly important for the help they offer in reconstructing music/text relationships. They will therefore be considered in order to broaden the picture of late-thirteenth century refrain-song.

The balettes of Douce 308 and the refrain-song tenors of Montpellier will be examined with a view to providing greater awareness of (1) the breadth of refrain structures, (2) the respective roles of music and text in the transformation of song, and (3) the wider background to the short lyric refrain forms of Douce's balettes that mark the beginning of a

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[15] In addition a small proportion of motet tenors take a fragment of song and repeat it as the basis for the motet; in these cases the structure of the originating song is unclear.

[16] The *Manuscrit du Roi* also preserves a small number of rondeaux and virelais complete with melodies. For a study see Judith Peraino, *New Music, Notions of Genre, and the 'Manuscrit du Roi' circa 1300* (Ph.D Thesis: University of California, Berkeley, 1995).

new trend, and from which the virelai and ballade take their point of departure. Furthermore, the Douce balettes and Montpellier refrain-song tenors will be considered in the light of the only contemporary theorist to examine secular monophony – Johannes de Grocheio.

The Balletes in Douce 308

An Overview

A collection of 188 lyrics without notation showing a strong preference for the use of a refrain together with three stanzas is preserved under the heading 'balettes' in Douce 308.[17] The exact meaning of 'balette', a term that does not appear in old French literature,[18] has yet to be established beyond doubt, but it is highly likely that it describes refrain-songs suitable for dancing and sung in a measured fashion. Despite the lack of notation in the manuscript there is a handful of balette texts with melodies preserved in other repertories that bears out their status as songs, and the dancing couple, as the subject of the minature that heads the section, together with the presence of the refrain, would seem to confirm the association with dance.[19] However, as part of a dance tradition the balettes are somewhat estranged. Although they appear to represent a vast expansion of the available structures for dance and refrain they do not follow clearly any one pre-existing tradition and are also isolated from the more established rondeaux, which are preserved elsewhere in the manuscript.

The balettes have long been associated with the fourteenth-century *formes fixes* due to the presence within the collection of structures identical or similar to the virelai and ballade. The most comprehensive study of Douce's balettes is Ernest Hoepffner's from the early part

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[17] Page, 'Tradition and Innovation in BN fr. 146', 379, notes that only 8% of balettes have either no refrain or more than three stanzas.

[18] Robert Lippman, *The Medieval French Ballade from Its Beginnings to the Mid-Fourteenth Century* (Ph.D Thesis: Columbia University, 1977), Chapter 1.

[19] Page, 'Tradition and Innovation in BN fr. 146', 384, describes the balettes as dance-songs by form and having a measured rhythm. He also draws attention to the miniature of a couple dancing that heads the balette section. The link between dance-song and the presence of a refrain is clearly set out in John Stevens, *Words and Music in the Middle Ages. Song, Narrative, Dance and Drama, 1050-1350* (Cambridge: Cambridge University Press, 1986).

of last century.[20] Hoepffner's work was an early recognition of the presence of both classic virelais and ballades amongst Douce's balettes. At the same time he also drew attention to the multiplicity of structures preserved, some of which he termed 'hybrid'. Hybrid forms are characterised by the absence of an initial refrain but the integration of a final refrain with the *cauda* of the stanza, and so on the one hand can be seen to behave like a ballade in the placement of the refrain, but on the other like a virelai in the way the refrain relates to the stanza.

More recently, musicologists have begun to see the *formes fixes* as a fusion of the high-style courtly lyric tradition with lower-style dance forms. The apparent lack of continuity between thirteenth- and fourteenth-century song, which has been interpreted as the sudden cessation of the courtly tradition, and the relative unexpectedness of the *formes fixes*, are gradually being challenged with the notion of continuity, the courtly tradition continuing, albeit transformed, through the *formes fixes*.[21] It is pieces preserved in Paris, BN fr. 146 – above all the rondeaux, virelais and ballades of Lescurel and *Fauvel* [22] – that show most clearly a change had taken place in song. Through them we seem to see the *formes fixes* becoming cemented in the early fourteenth century, their melismatic and rhythmic style clearly setting them apart from thirteenth-century dance-songs, so that in their new form they seem less likely now to have been danced.[23]

The balettes have been studied in more detail by Page who has suggested that selected Douce balettes act as precedents for *Fauvel*'s monophonic ballades.[24] He argues that the poetic structure and tone of the grand chant tradition that continues in *Fauvel*'s monophonic ballades is also visible in a small number of balettes. [25] Having set his boundaries to deal

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[20] See Hoepffner, '*Virelais* et *ballades* dans le chansonnier d'Oxford (Douce 308)', 20-40.
[21] See Lawrence Earp, 'Lyrics for Reading and Lyrics for Singing in Late Medieval France: The Development of the Dance Lyric from Adam de la Halle to Guillaume de Machaut', *The Union of Words and Music,* eds. Baltzer et al (Austin: Texas, 1991).
[22] NB. Neither Lescurel's nor the *Fauvel* collection recognises the virelai as an independent genre in these collections.
[23] Earp, 'Lyrics for Reading and Lyrics for Singing in Late Medieval France', 104, comments on the *formes fixes* as non-dance genres.
[24] Page, 'Tradition and Innovation in BN fr. 146'.
[25] *Ibid.*, 382.

only with the ballade, Page's scope was necessarily limited, and only 16 lyrics of a possible 159 (excludes internal concordances) met his criteria. These findings are important as part of the ballade's history, but it needs to be remembered that Douce does not, in practice, clearly differentiate these pieces from the rest of the balettes, and they are part of a collection that experiments generally with dance-song and refrain. By teasing out those balettes that identify most strongly with fourteenth-century *formes fixes*, the studies of Hoepffner and Page inadvertently deflect our attention away from the wider context in which they are found and the relationship they have with their contemporaries.[26]

The assumption that the balette incorporates the characteristics of many song types is supported by internal evidence from the genre itself. The individual elements that make up a balette - subject matter, stanzaic structure, versification, the use of refrain and musical structure – are not predetermined but are subject to change, as is the way in which these elements interact. The collection can be characterised by their diversity. We know that the balettes do not conform to a standardised rhyme scheme.[27] We also know that the number of rhymes in a ballade varies from one to six.[28] Meter is also variable, and may be irregular, regular, or isometric, although there seems to be a preference for five- and seven-syllable lines.[29] The consistency of rhyme and meter, and sometimes even stanza length, ranges from that seen in courtly chanson and the *formes fixes* of Machaut, where the rhyme scheme and meter of the first stanza is rigorously adhered to in subsequent stanzas, to that taking a less rigorous approach, associated with popular lyric, where internal rhyme and syllable count are more changeable.[30]

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[26] See Page, 'Tradition and Innovation in BN fr. 146', 382, which lists criteria, and Hoepffner, '*Virelais* et *ballades* dans le chansonnier d'Oxford (Douce 308)', 20-40.
[27] See Lippmann, *The Medieval French Ballade from Its Beginnings to the Mid-Fourteenth Century*, Chapter 2, for a detailed description of the balettes in Douce 308.
[28] *Ibid.*
[29] *Ibid.*
[30] See J.H. Marshall, 'Une Versification Lyrique Popularisante en Ancien Provençal', *Actes du Premier Congrus International de l'Association Internationale d'Etudes Occitane* (Westfield College, 1987), 35-66, for a discussion of less rigorous approaches to poetic structure.

Subject matter does not confine itself to one particular theme or register but encompasses a broad spectrum of lyrics that are otherwise recognised as generically distinct from one another in thirteenth-century sources. We can expect to find texts in the high-style that mimic the courtly chanson, and others with a more popular demeanor such as the pastourelle.

The refrain is also versatile and has no fixed relationship with the stanza. Refrains usually have one to four lines and, like the stanzas themselves, vary in their rhyme and metrical setting. Some refrains are separate entities showing no formal relationship with the stanza to which they are attached, others reveal a partial or approximate relationship with the stanza, and some fully integrate with the stanza in the style of the *formes fixes*. However, unlike the fourteenth-century ballade and virelai, the placement of the refrain as it appears in the manuscript (i.e. whether it is initial or end only) has little value as a predictor of the structure of the refrain or its relationship to the stanza.

A definition of the balette cannot be formed by the application of strict criteria to any of these elements. And it is their variable nature that draws the wider repertory of monophonic song, not yet considered, into the discussion. The numerous points of contact between these elements as they appear in the balette and in other genres common during the thirteenth century, need to be established. Rather than assuming that the *formes fixes* emerged from a single tradition or structural model, it is time to consider the possibility that they are the culmination of a genre that provided a forum for experimentation using many conventions. It is my intention first to discuss the variable elements of the balette with reference to existing genres and traditions in order to establish more precisely the wider ties they have with the general repertory of the thirteenth century. At the same time I shall consider how these elements interact with one another. Following this, I shall look more closely at individual balettes and make appropriate comparisons with monophonic song generally.

Stanzaic Structure

The tendency in discussions of the balette to focus on the refrain has obscured the nature of the stanza. There is much about the structure of the stanza and the style of versification that can add to an understanding of the balette and of the context within which the *formes fixes* developed. This is not to say that the refrain is unimportant but it is not the only factor worth consideration. While balettes with refrain can be divided into two distinct types based on whether the refrain appears at the beginning or end, these two types are not so easily differentiated by their stanzaic structure, subject matter or style of versification. For the purposes of discussing stanzaic structure I shall not include the refrain as part of the stanza but will acknowledge it separately even where there is a formal relationship (in terms of meter and rhyme) with the stanza. Nevertheless, considering the refrain separately allows the opportunity to assess the degree to which the stanza correlates with other known monophonic structures. The structure of the balette, and other genres that form part of the discussion, will be presented according to their rhyme and metrical scheme. Where a refrain is present the structure will be expressed as follows:

Balettes with an initial refrain will be expressed as R + ? (e.g R + aaab);

Balettes with an end refrain will be expressed as ? + R (e.g. aaab + R)

Balettes with an initial refrain will hereafter be referred to as R1 type balettes (R1 denoting that the refrain comes first in the ordering of the refrain and stanza) and those with an end refrain as R2 type balettes (refrain second). In both cases I have labelled the refrain rhyme in relation to the stanza.

There are many different types of stanzaic structure that are common to both balette types. The conventional abab x formula present in a large proportion of trouvère chansons,[31] representing the two-part poetic and musical form (expressed ABAB X), has commonly been used to link the grand chant with the fourteenth-century ballade. The formula abab x is a prominent feature in many balettes, regardless of where the refrain is placed, and is certainly not limited to those whose features resemble the ballade rather than the virelai. I see no reason not to assume that the abab x structure can be intact in some sense where a refrain is presented first. In trouvère chanson abab signals the *frons*, a unit that breaks down into two sections (*pedes*) where rhyme and meter are identical, and x the variable cauda.[32] In trouvère chansons 'x' includes a large number of variations, some of which are more popular than others.[33] The balettes are more limited in their variation of 'x', and certain preferences are evident. This more limited variation can be partly explained by the smaller corpus of balettes having this type of structure that survive, compared with the larger troubadour and trouvère corpus, and partly by the evident restrictions the balette imposed on the length of its stanzas, reducing the number of available options. In the fourteenth-century ballade, x is well-defined where x = bbc or ccdd, taking its scheme from just two of the available options into which the refrain is incorporated. Other conventional two-part forms often found in grand chant, for example aabaab x and abba x, are much less usual.

The presence of an abab x structure is mostly seen in the grand chant although it can be readily observed in many pastourelles, which is perhaps not surprising given that named trouvères composed both genres.[34] The pastourelles of Douce 308, preserved alongside the balette, are not usually included in discussions of incipient *formes fixes* although a significant number of them have a refrain. Most are end-refrains though there are two

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[31] Approximately 70% of the trouvère repertory has a stereotypical poetic and musical format of ABAB X. See Hendrik van der Werf, *The Chansons of the Troubadours and Trouveres: A Study of the Melodies and Their Relation to the Poems* (Utrecht 1972), 64.

[32] van der Werf, *The Chansons of the Troubadours and Trouvères*, 60, states that the *cauda* is usually between three and six lines. István Frank, *Repertoire Metrique de la Poesie des Troubadours*, Vol 1 (Paris: Champion, 1953), in his catalogue of troubadour poetry, includes a stanza where the *cauda* is just one line long, and there are plenty of examples where the *cauda* exceeds six lines.

[33] See Frank, *Repertoire Metrique,* for a breakdown of rhyme and metric schemes in the *grand chant* of the troubadours.

[34] Fewer *pastourelles* than *grand chants* are attributable to named composers in manuscripts.

examples with an initial refrain. Some even show the use of refrain in conjunction with a stanza structured to an abab x format. The pastourelle thus offers another interesting context for considering the balette. So too does the chanson à refrain and the chanson avec des refrains, which also have stanzas in the abab x format.

A large proportion of balettes have a four-line stanza. The most common rhyme scheme used is aaab, a popular option for balettes with an initial or an end refrain where the refrains generally consist of one or two lines and show a preference for rhyme B giving an overall structure expressed as aaabB. Other common rhyme schemes are aabb or aabc; these are more common in R2 type balettes. Less common rhyme schemes include abac, abbc and monorhyme. Many other balettes appear to have stanzas with rhyme schemes that extend these four-line formulas, for example, aaabb, aaabc, aaabcb, aabbc, etc, and again these schemes are common in both types of balette.

A clue to the origin of these stanzaic structures may be found in other songs, mock-popular in genre, and apparently cultivated by the troubadours and trouvères. They too show diversity in their stanzaic structures but often favour shorter stanzas with simple rhyme schemes. The chanson de toile usually has four- or five-line stanzas with rhyme schemes such as aaaa, aaab, aaabb, aabcb. The chanson de femme, of which there are many contrafacts known as chanson pieuses, have similar aaab structures. The alba, a creation of the troubadours, and the trouvère counterpart, the aube, employ various stanzaic structures including aaab, abba and aaabc. The rotrouenge, whose identity is uncertain and the term rare, show similar short stanzaic structures e.g. aaab, aaaa, aaaaa. Other songs described as dansas also typically have an aaab structure or one of its derivatives e.g. aaabc.[35] All these genres have strong associations with the use of a refrain.

[35] The songs in Frank, *Repertoire Metrique*, 9, No. 44 are identified as *dansas*. van der Werf, *The Chansons of the Troubadours and Trouveres*, 98, publishes a dancing song with an aaabc rhyme.

The remaining balettes have stanzas with rhyme schemes that do not relate easily to the abab x type or to the four-line stanza and its extended variants. These include three-line stanzas having an aab, abb or abc rhyme scheme, and longer, less regular structures such as abcdeecf, and they represent a small minority of pieces.

Versification

The structures outlined above are typical of many genres of troubadour and trouvère poetry in frequently tolerating a less disciplined approach to versification than is generally found in the grand chant. The grand chant is characterised by the strictness of constraints placed on meter and rhyme, and the isostrophic, or at least regular nature of the poetry. Rhymes are exact, metrical schemes show regular patterns and, like rhyme schemes, are also consistent from stanza to stanza. Some balettes follow similarly strict patterns, but strict rhyme and meter cannot be associated with any one particular type of stanzaic structure.

A less disciplined form of versification termed 'popularisante' has been observed in different types of troubadour and trouvère repertory and is to be seen particularly in the pastourelle.[36] It is characterised by a more flexible approach to matters of rhyme and meter, and from time to time a certain amount of latitude is seen in the schematic form of individual stanzas belonging to the same poem. This style of versification shows more approximate rhymes, for example the use of assonance. End rhymes do not always match up with their counterparts in previous stanzas but may be anticipated by an internal rhyme, so that the rhyme scheme of the initial stanza may not be used thereafter. Inconsistency in the use of internal rhyme and fluctuating gender is also characteristic. The stanza that finishes without a rhyme constitutes a more serious irregularity where the listener's expectation of consonance is thwarted.[37] Metrical inconsistency usually shows up as a fluctuation in syllable count. For example a 10-syllable line in the first stanza may present as a 9 or 11

[36] Marshall, 'Une Versification Lyrique Popularisante en Ancien Provençal', 35-66.
[37] See *Ibid.*, 45 for examples.

syllable line in a subsequent stanza.[38] Heteromorphic stanzas are also associated with this type of versification, where the stanzas of a poem are imperfect, having more or fewer lines than others.[39] It is more common for a balette to show some flexibility in its versification, but again, a flexible approach to versification has no direct link to type of refrain or stanzaic structure.

The implications for the use of isostrophic melody where heteromorphic stanzas and inconsistency in syllable counts are present have already been acknowledged.[40] The problem of fluctuating syllable count is easily resolved in popular verse where melody is believed to have proceeded at a relatively fast tempo compared with courtly verse.[41] The problem posed by heteromorphic stanzas would appear to be greater, but it has been shown that the repetitive nature of melody allows for the imperfect stanza; a stanza with fewer or more lines than the first stanza can omit or repeat the musical phrase for the appropriate rhyme.[42] Fluctuating syllable count, relatively common in the balette, is usually restricted to a difference of one or two syllables and should pose no problem for the use of isostrophic melody. Heteromorphic stanzas are, in any case, not so characteristic of the balette, their being relatively rare in comparison with the pastourelle.

Refrains

Refrains have between one and four lines and, as stated above, vary in their relationship with the stanza. Broadly speaking, we can note the presence of refrains that (1) integrate totally with the poetic whole by mirroring the metrical and rhyme scheme of the latter section or line of the stanza, (2) integrate partially, for example mirroring a rhyme present in the stanza although not its meter, and (3) contrast with the stanza in all aspects of their structure. In the balette there is no correlation between the number of lines in a refrain and its placement in

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[38] See *Ibid.*, 35-66 for further analysis of this type of versification and examples in the repertory.
[39] The term 'heteromorphic', its definition and examples are to be found in John Marshall, 'Textual Transmission and Complex Musico-Metrical Form in the Old French Lyric', *Medieval French Textual Studies in Memory of T.B.W. Reid*, ed. Ian Short (London: Anglo-Norman Text Society, 1984), 119-148.
[40] *Ibid.*, 119-148.
[41] *Ibid.*
[42] *Ibid.*

relation to the stanza. This differs from the virelai and ballade, since the virelai refrain tends to have two to four lines and the ballade one to two. Again, a flexible approach to linking the refrain and stanza is applied regardless of stanzaic structure. The individual types of balette may show a preference for a particular refrain-stanza relationship, but there is no universal application of any one procedure. For example, in comparison with the R + abab x balette, the abab x + R form shows a notable preference for a refrain that is linked to the last line of the *cauda* giving, e.g., a rhyme scheme of abab bcC, a structure familiar to the ballade. There are a handful of comparable examples in the R + abab x balette but they are not quite so usual. This pattern is not particularly apparent in R1 and R2 type balettes with four-line stanzas since they share a very similar approach in the relationship between refrain and stanza.

The relationship between refrain and stanza where the refrain and *cauda* have the same number of lines and the same metrico-rhyme scheme, also typical of the virelai, occurs more equally in both R + abab x and abab x + R balettes. It is tempting to view abab x + R balettes showing this type of refrain-stanza relationship as incipient virelais; in many cases all that is necessary to convert them into a virelai is to assume that for some reason the scribe omitted to place the refrain at the head of the poem. This has already been discounted on the basis that a sizeable number of balettes fall into this category and there is general consistency in the placement of a refrain where a balette of this type is duplicated later in the section.[43] The reality is that the scribe has transcribed the pieces as known to him; this should not seem at all strange since the balettes as a whole are a continual reminder that forms were not rigidly fixed.

The strong link between the ballade and the R2 type balette having an abab x + R structure is certainly significant in relation to the *formes fixes*. However the R2 type cultivates numerous relationships between refrain and stanza. In addition the one-line refrain that picks up its rhyme from the end of the stanza is not exclusive to the R2 type having an abab x + R

[43] See Hoepffner, '*Virelais* et *ballades* dans le chansonnier d'Oxford (Douce 308)', 30-31.

structure. We can see that R1 and R2 balettes are not easily differentiated from one another on account of either their internal structures or the metrico-rhyme relationship of the refrain and stanza. Refrain-song was only 'fixed' insofar as it included a refrain that was placed at either the beginning or the end of the stanza.

As already observed, the refrain is present in many thirteenth-century genres that, as a whole, display a range of stanzaic structures, for example, the pastourelle, alba, dansa, chanson de toile, chanson de femme, refrain-chanson and chanson avec des refrains. The vast majority have end refrains although, very occasionally, initial refrains are to be found. The relationship between the stanza and refrain, like that in the balette, is not fixed, although generally speaking there are far fewer songs where the refrain and stanza integrate compared with the balette. Therefore the balettes represent a general move towards synthesis of the refrain and stanza.

Having set out generally the type of stanzaic structures, versification style and refrain styles associated with the balette I shall now consider these elements in more detail with reference to individual examples and make comparisons with songs from the monophonic repertory as a whole. At the same time I shall consider what types of musical structures were matched with these texts. The lack of any accompanying notation in Douce 308 severely limits present knowledge of musical structure in the balettes. It is only possible to reconstruct a handful of musical forms of the balette by looking at text concordances with other manuscripts where music does survive. The relevant concordances have been identified in motets with secular tenors contained in Fascicles 7 and 8 of the Montpellier Codex.[44] In all other cases musical structure can be inferred from the structure of the text, but obviously this cannot be relied on for a truly accurate picture. To gain further insight into the type of musical structures that accompanied the balette I shall consider the type of musical structures present in monophonic songs that have similar stanzaic structures and/or refrains, where

[44] See the Critical Notes in Hans Tischler, ed. *The Montpellier Codex. Recent Researches in the Music of the Middle Ages and Early Renaissance,* Vol 1 (Madison: A-R Editions, 1978), for concordances. See also Gennrich, ed. *Rondeaux, Virelais und Balladen.*

music exists. Where melodies to the songs exist, they are presented in Volume 2. Many of the songs considered in this chapter are preserved with measured notation; where this is so a measured transcription is given (this applies to the Montpellier tenors). Others are preserved in chansonniers that do not use measured notation, and sometimes their rhythmic interpretation is less certain. This is usual when several characteristics of a lower style are found in a song (for example, a refrain, a light-hearted register, a simple melody), which suggest the song may have been danced. In these circumstances a measured transcription has been preferred. The reader is referred to the Preface to the songs in Volume 2 for further notes. Rhythmic interpretation will be considered again in the Chapter 5 when we come to analyse the melodies of song in more detail.

The texts that form part of the core analysis are also presented in Volume 2, and have been marked up with syllable counts and rhyme schemes. The majority are balette or pastourelle texts and have been taken from Georg Steffens' diplomatic edition of the Douce lyric collection, although from time to time it has been necessary to alter the scribe's layout.[45] It is apparent that the scribe does not always explicitly acknowledge that a text has a 'template' to which all stanzas adhere but appears to throw this idea into conflict by varying the layout of each stanza from time to time. Nevertheless examination of the texts has shown that each stanza can be seen to conform consistently to a recognisable repetitive structure, and it is this structure that I have endeavoured to clarify in Volume 2.

A degree of subjectivity inevitably comes into play in the interpretation of rhyme schemes and syllable counts. There are many occasions in a balette where the rhyming patterns of stanzas do not strictly match one another. Typically the variants are small and in such cases it is tempting to gloss over deviations from the rhyme scheme of the first stanza for the sake of regularity. Yet to overlook small variants in pursuit of regularity as an ideal undermines the influence of popular genres, an essential feature in many balettes, and distorts our

[45] Georg Steffens, 'Die altfranzösische Liederhandschrift der Bodlejana in Oxford. Douce 308', *Archiv für das Studium der neueren Sprachen und Literaturen* 98 (1897), 339-388 (balettes); 77-88 (pastourelles).

perception of where exactly these pieces fit in the continuum of song composition. I have, therefore, treated each stanza as an independent unit and reflected its rhyme scheme as such.

A similar dilemma needs confronting in applying syllable count. It is frequently the case that syllable count can be made strict or otherwise depending on how one chooses to reconstruct the vowel sounds. A number of options are available for dealing with small variations, including the sounding (or not) of feminine rhyme, the joining or separating of double vowel sounds, and of adjacent words that end and begin with a vowel, and the sounding of a final 'e'. In setting French poetry to the motet we can find evidence that composers often took a liberal approach to syllabification. Analysis of the upper parts of French motets where text is placed immediately beneath the music suggests that the number of syllables in a particular word can change depending upon the musical setting. It is sometimes the case that it may be necessary to adapt a word's declamation to fit the melody. For example it may be appropriate for words with feminine endings such as *oie*, *ete* and *aire* to be underlaid as *oi-e*, *et-e*, or *ai-re*. A setting where more rather than fewer syllables seem appropriate for a particular word can usually be associated with short note values. Such differences in settings may not necessarily have affected pronunciation; the longer note values that suggest a particular word has fewer syllables simply allowed more time to complete articulation of the word. The absence of music for the balettes makes it impossible to determine precisely how words would have been set to music and therefore I have chosen context as my guiding principle rather than the consistent application of a set of rules, which would only bring further problems. In view of the liberties taken in setting motet texts, the syllable counts presented are not intended as definitive but more a 'best fit' for the purposes of setting text to a repeating melody.

R1 TYPE BALETTES

It is not easy to see precedents for the R1 type balette in the wider repertory of monophonic song, and therefore the use of an initial refrain has been associated almost exclusively with the balette. Seventy-five of the 159 balettes in Douce 308 have an initial refrain, and I have selected broadly from this group to provide a representative cross-section of types. The first four R1 type balettes to be examined, *Auria aligement*, *Dame a cui motroie*, *Baixies moi belle*, and *Tres dous a mis*, illustrate how contrasting approaches to structure and versification can be found in the balette. The approaches broadly reflect two styles – the courtly and the mock-popular. We can also see how a formal relationship between the refrain and stanza, a defining aspect of the *formes fixes*, is also visible, to varying degrees, in this type.

Balette 12, *Auria aligement* (T1, p.65, Vol 2), has three isometric eight-line stanzas with an R $a^6b^6a^6b^6$ x (= $b^6c^7b^6c^7$) structure. Stanzas two and three follow rigorously the rhyme scheme and metrical layout of the first. In this respect it is typical of the most conventional grand chant. The line length, meter and rhyme of the four-line refrain match exactly those of the *cauda*; such repetition is strongly suggestive of the fourteenth-century virelai. Unlike the typical virelai, however, the refrain and *cauda* are not made prominent by being structurally differentiated from the *frons* through meter or number of lines. The strong link that this balette maintains with the grand chant in its structure and style of versification is as prominent as its link to the virelai.

Balette 54, *Dame a cui motroie* (T2, p.66, Vol 2), at first glance appears to be similar to *Auria aligement.* In one respect it is; within the R $a^7a^7b^5c^8b^5$ structure there is a match between the refrain and stanza; we can note that the rhyme 'bcb' serves both *cauda* and refrain. Closer examination reveals there are differences though. The *frons* is somewhat shorter than that of *Auria aligement.* Short stanzas having a two-line *frons* can also be found in grand chant, but the overall stanzaic structure of this piece, unlike the previous example, is

not typical, and has more in common with mock-popular genres such as the alba or dansa. Rhyme scheme from stanza to stanza is not rigorous; in the second line of the third stanza *er* is substituted for *ei* and the second line of the refrain has one syllable fewer than the second line of the *cauda*. The less regular meter and the slight disagreements in rhyme and syllable count are more typical of popular verse than the grand chant.

Balette 50, *Baixies moi belle* (T3, p.67, Vol 2), has an R + $a^8b^8a^8b^8$ x (= $c^{12}c^{12}$) structure. Meter is consistent from stanza to stanza and the only discrepancy in rhyme is apparent in line four, where stanzas two and three do not follow the established rhyme *i* in stanza one but substitute *in*.[46] The refrain and *cauda* are metrically identical, both having two 12-syllable lines, and in this respect they are a strong match. However, they still differ in end rhyme where the refrain's *se* is replaced by *te/de*. While these rhymes might be considered assonant, the softer auditory effect of [*iou*]*se* contrasts with the harder sounding *te/de*. Although the rhyme of the *cauda* is not identical to that of the refrain, the *cauda* and refrain provide an effective cue for each other through their shared meter that is distinct from the *frons*.

Balette 32, *Tres dous a mis* (T4, p.68, Vol 2), has two isometric eight-syllable stanzas whose format is typically found in grand chant.[47] Including the refrain, the structure can be expressed R + $a^8b^8a^8b^8$ x (= c^8d^7). Although the stanzas conform to a set length and meter they differ in their rhyme scheme, such differences being atypical of the grant chant. Although both stanzas present the *frons* as having a rhyme scheme abab the *te/eir/te/er* of stanza one does not predetermine the rhyme of stanza two which opts for a variation *et/ait/et/ait*. However, they are consistent insofar as the same scheme emerges from different underlying rhymes. Each *cauda* section also has its own rhyme schemes. Again this style of versification is often a feature of other genres that are typically mock-popular, for example the pastourelle or the chanson de toile. The relationship between refrain and *cauda* in *Tres*

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[46] *Amin* in stanzas two and three is a late-twelfth century variant of *ami* and as such was likely to have been pronounced *ami*. Therefore, the irregularity of rhyme is small, being visual rather than aural.
[47] Frank, *Repertoire Metrique*, 73, no. 403, gives examples.

dous a mis is more tenous than those so far considered. The scribe presents the refrain as one line; the rhyme and meter of the refrain do not suggest any internal breaks and so do not clarify matters any further. The only cue for the refrain that is provided by the last two lines of each stanza is the presence of the word *mesdixant* in stanza one (*medixant* in the refrain) and the use of alliteration in stanza three (*amin* as preparatory for *anemin* in the final return of the refrain). It can be noted however that the syllable count of the refrain, and lines five and six of each stanza combined, are very close (17, and 15 respectively). Elements of the courtly and the mock-popular converge in this balette – its stanzaic format is common to the grand chant but its style of versification is mock-popular.

Evidently the balette could follow closely the stanzaic and versification style of either the grand chant or the mock-popular idiom. While some balettes will clearly mimic one of these styles, others will combine elements of both. We have also seen that the degree to which the refrain and *cauda* relate in terms of rhyme, line length and meter in the R1 type balette is extremely variable; an exact match is possible, as we saw in balette 12, *Auria Aligement*, as is a partial match of the type seen in balette 50, *Baixies moi belle*. In many cases the relationship between refrain and *cauda* is more accurately described as approximate, as was illustrated by balette 32, *Tres dous a mis*.

Text concordances allow us to recover the melodies for just two balettes; these melodies provide some much-needed insight into the types of musical structures that supported the R1 type. The source of melody in each case is a motet tenor in Fascicle 7 of the Montpellier Codex, and both examples bear witness to the use of the I II II I I structure, a defining characteristic of the virelai. However they also illustrate how this musical structure supports many types of stanzaic structures having an initial refrain, and various styles of versification, and how an exact match of refrain and *cauda* is not a necessary prerequisite for its use. In some balettes this type of structure can be clearly anticipated from the poetic structure, as is the case with the first example. However, as the second example will show, it is possible that more than one type of musical structure could satisfactorily support the text. Therefore,

we need to be cautious when basing any prediction of musical structure on an examination of the text.

The first example is Balette 29 in Steffens' edition, *E dame jolie mon cuer sans fauceir* (T5, p.69, Vol 2). This balette shares a text concordance with the tenor of Mo. 290, *Nouvele amour/Haute amor/HE DAME JOLIE* (see S1, p.111, Vol 2). As only the incipit of the balette's text is inscribed on the tenor part, the first stanza and repetition of the refrain have to be reconstructed to fit the melody. Even so, it is clear from the structure and length of the melody that it is appropriate for the Douce text in its entirety. The musical setting does not incorporate stanzas two and three of the text but does repeat the initial refrain to give a recognizable virelai structure of I II II I I. The balette's text comprises three stanzas with the structure R $a^7a^7b^5$ $a^7a^7b^5$ x (= $c^{10}c^{11}$).[48] The refrain matches exactly the *cauda* in both meter and rhyme and in this respect is also akin to the virelai. It is hard to imagine that the text of this particular balette could suggest a structure other than I II II I I. The 'aab aab' component of the stanza is common in grand chant, as is the change in meter that accompanies the new rhyme at 'b'. What follows this repetitive structure in the grand chant repertory is extremely variable but there is a sirventes whose *cauda* = cc, and whose meter also changes at this point.[49] However the stanzaic tradition of the courtly repertory is combined with a more popular style of versification, which is reflected by the inconsistencies in rhyme. In stanza two the masculine rhyme-end *ie*, at the end of line three in the first stanza, has been altered to the feminine *iee*, and the *ie* rhyme-ending of line six in stanza one has become *ies* in stanza two. Further, the final lines of stanzas two and three differ from stanza one substituting *er* for *ir*. Not only do these lines deviate from the first stanza but also from the refrain with which the stanza shares its rhyme. These deviations in rhyme would have had no adverse affect on the repetition of musical material, but they do point to a less uniform approach to versification.

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[48] Only the rhyme scheme of the first stanza is given here; stanzas two and three have slightly different rhyme schemes – see T5, p.69, in Vol 2.
[49] See Frank, *Repertoire Metrique*, no. 106.

The second balette with recovered music is no. 36 in Steffens, *Or la truix trop durete voir* (T6, p.70, Vol 2), the first line of which appears as the incipit in the tenor of Mo. 295, *Toutes voies/Trop ai/JE LA TRUIS* (S2, P.116, Vol 2). The text of this balette has three stanzas and an R $a^8a^8b^8c^9$ structure with an accompanying I II II I I melody. The rhyme of the refrain is loosely associated with the last two lines of the stanza, though for much of the time the association is more through assonance than strict rhyme; the last line of the first stanza does not rhyme, but offers *blesce* as an anti-rhyme to *oir-ete-ains-ains-ois*. The initial refrain acts as a cue for the last two lines of each stanza, and the stanza in turn reciprocates by cueing the repetition of the refrain. Inconsistencies in line length occur between the second line of the refrain and the last line of stanzas one and two, and between line one of stanza three and line one in stanzas one and two. The differences are slight and should not unduly affect the text/music collaboration, but the short four-line stanza, the use of the diminutive, the lack of uniformity in aspects of versification, and particularly the lack of rhyme resolution in the last line of stanza one, suggest that this balette is more heavily influenced by popular lyric than it is the grand chant.[50]

The text in isolation does not anticipate the I II II I I melodic structure as clearly as the text of *E dame jolie*. Here the text is shorter and the relationship between stanza and refrain is more ambiguous. On first looking at the refrain and stanza one it can be seen that the refrain reflects the stanza's metrical structure, but because the refrain's metrical structure is not clearly differentiated from the stanza as a whole it is difficult to interpret their relationship exactly. The recovery of music for this text from the tenor Mo. 295 provides clarification. Lines three and four of the stanza share music with the refrain, while the melody of lines one and two of the stanza differs.[51] Although each line of the stanza and refrain share the same meter, lines one and two of the stanza are rhythmically differentiated from the refrain and lines three and four, effecting a change in the declamatory style in which the text is delivered. The rhythm for the melody serving the refrain and lines three and four of the

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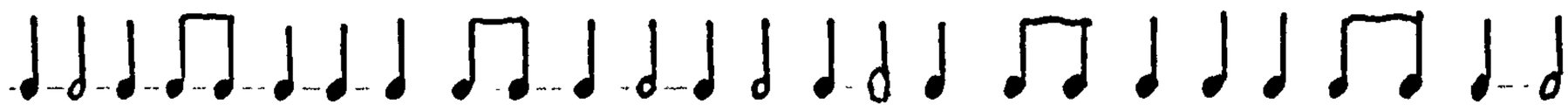
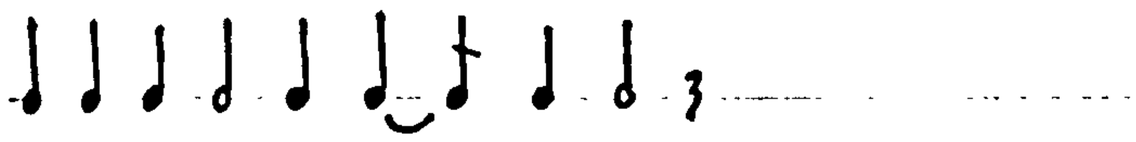
[50] Marshall, 'Une Versification Lyrique Popularisante en Ancien Provençal', 45, describes how popular verse may finish without rhyme or with an imperfect rhyme or assonance, thus deceiving the listener who awaits consonance.

[51] Here I am referring to lines three and four of the text edition (See T5) rather than the music edition.

stanza is iambic, lines one and two of the stanza start with a tribrachic rhythm that settles into trochaic rhythm.



Iambic rhythm (refrain/lines 3 and 4 of stanza)



Tribrachic/trochaic rhythm (lines 1 and 2 of stanza)

Since each melodic phrase has more than the nine pitches required by the longest text line, the slight differences in syllable count referred to above could have been easily accommodated. In this balette the preservation of music has been a powerful aid to clarifiying the implied formal structure, since the melody goes further than the text in defining a clear two-part structure akin to the virelai. Evidently a I II II I I musical structure was able to accommodate a variety of stanzaic structures and versification styles matched to an initial refrain; in the thirteenth century at least, this type of musical structure was not used with the exclusivity that is apparent in the fourteenth-century virelai.

It is evident that many poetic structures in the R1 type balette are unsuited to a I II II I I musical structure. What other musical structures might have supported the balette? Our best chance of answering this question is to examine those refrain-songs in the wider repertory of monophonic song that have similar or identical structures. Again we shall see that at times an anticipated musical structure that follows closely the structure of the poetry is confirmed, but also that musical and poetic structure can be surprisingly different. The following analyses indicate that balette composers saw the relationship between musical and poetic structures as somewhat fluid; a single structure to which both music and poetry conform was just one option.

The poetic structure of some balettes suggests the use of a I II II III I musical form. This can be anticipated where the poetic structure of the *cauda* and refrain are significantly different from one another and would therefore be unlikely to share a melody. However, it is frequently difficult and somewhat subjective to discriminate between those balettes where the relationship between *cauda* and refrain is clearly different and requires a I II II III I structure and those whose *cauda* and refrain stand in an approximate relationship but could perhaps accommodate I II II I I. It is possible that some of the R1 type balettes that have an approximate relationship between *cauda* and refrain could conceivably have received a I II II III I setting, the composer choosing to highlight the differences rather than the similarities between these two sections of poetry. We have already seen, though, where music exists, that composers were evidently comfortable in overlooking minor deviations in poetic structure when it came to large-scale musical form. In many cases it is conceivable that a I II II I I musical setting would have been appropriate since there is no particular problem in setting a predetermined melodic pattern to poetry whose rhymes differ from stanza to stanza, and in any case, melodies tend not to reflect the finer details of rhyme, but prefer to follow an independent course.[52] This would apply particularly where there is a partial relationship showing agreement in meter but perhaps not rhyme.

It is feasible that the approximate relationships between the *cauda* and refrain in balettes 32 (T4, p.68, Vol 2) and 120 (T15, p.79, Vol 2) could be accommodated by a I II II I I melody. In each case the differences in syllable count between the refrain and *cauda* are small enough to enable a realignment of text to absorb either a reduction or increase in the syllables set. John Marshall has already suggested that in popular verse, where syllable count fluctuates from one stanza to another it is quite possible to repeat the melody of the first stanza for subsequent stanzas without problems.[53] In addition to this, melodic phrases tend to have

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[52] For a discussion of the relationship between melody and versification see van der Werf, *The Chansons of the Troubadours and Trouveres*, 64-70.

[53] Marshall, 'Une Versification Lyrique Popularisante en Ancien Provençal', 64, associates the structure and autonomy of the poetic lines in popular verse with a relatively fast tempo, perceiving the faster tempo as better able to accommodate irregularities.

more pitches than the allocated syllables, thus allowing for a degree of flexibility in text setting.

It is significant that the examples of less exact relationships between *cauda* and refrain appear within the context of a popular style of versification where rhyme and syllable count tend to be less rigorous. Small disagreements between refrain and *cauda* in rhyme and syllable count may not suggest an alternative musical structure so much as reflect the extension of the procedure evident in the popular style of versification where flexibility in rhyme and syllable count within a stanza, and from stanza to stanza, is found also in the relationship between stanza and refrain.

This problem aside, we shall consider the circumstances where I II II III I is markedly preferable. Balette 16, *Ne me bateis mies* (T7, p.71, Vol 2), has the type of poetic structure that could accommodate a I II II III I melody. It has three stanzas having an $R + a^7b^7a^7b^7$ x (= $b^7c^7c^7d^7$) structure. Rhyme is mostly consistent except for line two of stanza one, which does not agree with its counterparts in stanzas two and three. Stanzas two and three are consistent internally, but lines two, four and five rhyme only by assonance. The eight-line isometric format corresponds to the conventional grand chant but the text itself is more popular in tone, as are some aspects of rhyme. The refrain, consisting of three lines only, whose syllable counts are six, five, and seven respectively, varies considerably from the *cauda*. There is, however, partial agreement where the last line of the refrain agrees with the last line of the stanza both metrically and in rhyme, but the overall dimensions of the refrain suggest there would be no co-dependency between the refrain and *cauda* for melodic purposes.

Two similarly structured texts with melody are preserved as tenors in Fascicles 7 and 8 of the Montpellier Codex and can help us reconstruct the musical structure of a balette where an initial refrain is significantly different from the *cauda*. Before considering these tenors a note of caution is needed: secular tenors with a discernible form are an important source of

evidence in building a picture of song structures c.1300, but a potential conflict between preserving a song's structure intact and creating a tenor that serves as a basis for composing polyphony needs to be recognised. The primary function of the motet tenor is to provide a foundation on which to compose the upper parts, not to preserve monophonic song. There are tenors that appear to be a complete song but with internal or external evidence that raises doubts as to whether the song's original form has been altered. It is this latter category into which my next two examples fall.

The first accompanies the tenor of Mo. 309, *Par une matinee/O clemencie/D'UN JOLI DART* (S3, p.117, Vol 2). The full text of this poem is also found as Pastourelle 30 in Douce 308 (T8, p.72, Vol 2), where it comprises two isometric seven-syllable stanzas with the format $a^7b^7a^7b^7$ x (= $c^7c^7d^7$) plus a refrain. The end-of-line rhymes in stanza two mirror those in stanza one, and the poetic structure of the stanzas parallels that of conventional grand chant. The text as found in Douce and the Montpellier tenor differ in one important respect: in Douce the refrain is placed at the end of the first stanza but in the tenor it is shown as an initial refrain. The refrain itself is irregular, four lines with four five, four and eight syllables and does not wholly match the *cauda* either through structure or rhyme. There is a partial relationship in that the last line of the refrain and stanza share rhyme and their syllable count is close (eight and seven respectively). The tenor preserves this text with a I II II III I melody confirming the expectation that where refrain and *cauda* are remote from one another in terms of structure an alternative to I II II I I was used. The III element of the melody (equal to x in the stanza) does contain a partial melodic repetition where the last line of the stanza restates the melodic phrase of the last line of the refrain to reflect the relationship observed in the text. No doubt this repetitive element in the stanza's last line provided an effective cue for the return of the refrain.

It seems highly probable that this tenor altered the position of the refrain to give a I II II III I structure. This pastourelle is also used in the tenor of Mo. 321, *De mes amours/L'autrier m'estuet/DEFORS COMPIEGNE* (S4, p.118, Vol 2), where the first stanza is presented with

the refrain at the end to give a musical structure of I I II; this is the only secular tenor with such a structure. On the basis that the scribe of Douce 308 has given an accurate representation of the pastourelle, Mo. 321 is the most reliable witness to its original musical form. Most secular tenors opt for a musical structure that uses a musical and, where text is preserved, a textual form in which the refrain acts as a frame. These forms may appear as recognisable rondeaux or virelais, as variants thereof, or as other refrain-song types. The arrangement of the pastourelle in Mo. 309 may well be a response to the motet convention of musical repetition in the tenor part. The wish for repetition may also explain why evidence of the ballade does not show in the motet tenor, the form I I II not having the same degree of inherent musical repetition as the rondeaux or virelai. The two distinct approaches to the text and melody in this pastourelle also support the contention that during this period the refrain was not yet a fixed component in the minds of composers. Hoepffner also observed that there are two identical balettes within Douce, one of which has an initial refrain and the other an end refrain, suggesting that the refrain still enjoyed a great deal of independence.[54] Disregarding the issue of authenticity, the tenor of Mo. 309 is an important witness to the approach taken when refrain and *cauda* disagree.

The tenor of Mo. 256, *Entre Copin/Je me cuidoie tenir/BELE YSABELOS* (S5, p.119, Vol 2), also has a text with an initial refrain, followed by one stanza and the repetition of the refrain. The text itself, which can only be reconstructed from a concordance in a motet in the Bamberg Codex,[55] has an R + $a^7b^7a^7b^7$ x (= $b^7b^7c^{12}$) structure (see T9, p.73, Vol 2). The refrain is cued in the last line of the stanza where it cites *bele Ysabelot*, the theme common to both refrain and stanza and the refrain's metrical structure. The abab x (= bbc) format of the stanza is typically found in the courtly repertory, but the change in meter in line seven would be odd in a grand chant; although many grand chants have metrical contrast within a stanza such contrast is not usually so isolated. A I II II III I structure would again have been

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[54] Hoepffner, '*Virelais* et *ballades* dans le chansonnier d'Oxford (Douce 308)' 30, observes that balettes 11 and 15 with an initial refrain are the same as balettes 115 and 117 with an end refrain only.
[55] See Critical Notes in Tischler, ed. *The Montpellier Codex*, lxiv, for concordance data.

possible, but the musical structure of the tenor is best expressed as I I' I' II II I' I.[56] It differs from that of Mo. 309 (discussed above) despite having a remarkably similar text. In Mo. 256 the melody of the refrain and the *frons* is identical save for a slight extension in the melody of the *frons* leading up to the cadence. It is not until we reach the *cauda* that a contrast in melody is apparent, such contrast only being sustained until the last line of the stanza, which is set to a variation of the refrain's melody. Comparison of Mo. 256 with Mo. 309 (S3, p.117, Vol 2) further illustrates how music and text structures were not always fixed in relation to one another in the late thirteenth century, and that similarly structured texts do not necessarily share the same musical structure.

In view of the ability of motet composers to rearrange borrowed text we must again question whether this poem is truly representative of balette structures in the form it takes in this tenor or whether it is an ill-disguised mimick. There are three factors that raise suspicion over the integrity of this text and melody. The first is that the particular combination of one-line refrain in conjunction with an abab x = three lines is very unusual amongst the R1 balettes: one-line refrains are much more typical of the R2 type. And secondly, there is a great deal of musical repetition for a textual form that does not suggest it. Thirdly, in all the poetry discussed above having an initial refrain for which music survives the *frons* and refrain are melodically contrasted. If one were momentarily to disregard the initial refrain it is possible to see that a I I II musical structure supports my interpretation of a *frons* and *cauda* where the *frons* accommodates the repetition of I and the *cauda* and refrain are both part of II. In this scenario II is more through-composed, as the melodic repetition is inexact and serves to join rather than separate musical phrases. It seems entirely possible that this piece was manipulated to suit the agenda of the tenor, either by placing what should have been an end

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[56] Gennrich, *Rondeaux, Virelais und Balladen,* 123, fashions this tenor into a virelai structure. The melody he presents differs from the melody that is found in the motet tenor, and as there is no other known source listed in Boogaard's *Rondeaux et Refrains* one can only deduce that he took an exceptional liberty in reconstructing the piece. Gennrich's version omits two lines of text present in the tenor, *Hé Dieus...morrai*! and its accompanying melody, to give a five-line text with an AbbaA structure. The melody of Gennrich's version is repetitive with no contrast and in this respect is more characteristic of a rondeau than a virelai.

refrain only at the beginning, or by modifying the musical content in order to make a suitably repetitive tenor.

Another possible musical structure for the balette, although less usual in practice than others, is I II II I. Typically in this type the initial refrain is followed by a stanza, the stanza having two identical sections in the manner of a *frons*, but no further contrasting text that follows in the form of a *cauda*. Balette 83, *Emmi deus vrais* (T10, p. 74, Vol 2), is an example and has an R + $a^5a^7b^7a^5a^7b^7$ structure. Versification is strict, with each stanza conforming to a single metrico-rhyme template. This type of stanzaic structure and rhyme scheme can commonly be found in the grand chant. Douce's Pastourelle 27, *En mi deus sire dex ke ferai* (T11, p.75, Vol 2), also has this type of structure, although without the uniform style of versification apparent in Balette 83. I have arranged the five stanzas to give an R + aabaab structure; no two stanzas agree entirely in their syllable count and rhyme scheme. Line length, rhyme scheme and rhyme ends tend to fluctuate from stanza to stanza. The final stanza differs in its dimensions from the previous, the most noticeable difference being that it has seven instead of six lines. There are two possible interpretations of the final stanza: either that the stanzaic structure is intact but has an extra line a[b]abaab, or that the stanzaic structure has been altered to that of a *frons* and *cauda* abab aab. Except for the aab aab rhyme scheme, which appears in both courtly and mock-popular songs, the text and versification are undoubtedly mock-popular in style.

In both *Emmi deus vrais* and *En mi deus* the dimensions of the refrain and stanza differ sufficiently that the refrain (I) would be followed by aab = II aab = II with a repeat of the refrain (I). Unfortunately there is no song with initial refrain having this type of stanzaic structure available in the wider repertory for comparison, but there is an aube having an end refrain that is very similar. The anonymous *Gaite de la tor* is preserved with music in another manuscript also connected with the Lorraine region, BN fr. 20050, and has eight stanzas with an $a^5a^4b^7$ $a^5a^4b^7$ + R = $C^7C^4B^7C^7B^7$ structure. See S6 (p.120, Vol 2) for an edition of this song. The stanza breaks down into two sections, an *ouvert* and a *clos*, to give a

melody expressed as I I. The repetition of the aab rhyme is reflected by the repetition of I. The refrain is treated as a separate unit both in terms of its rhyme and melody. The overall musical structure is I I II. If we reverse the order in which the refrain and stanza are presented (i.e. the refrain comes first) to give the type of poetic structure seen in *Emmi deus vrais*, then it follows that a I II II I musical structure would be possible for the R1 type balette.

The musical structures of balettes having shorter four-line stanzas are some of the least predictable, and evidently composers were faced with multiple options in setting text to music. The next two balettes will be compared with other refrain-songs of similar structure to provide more substantial evidence that musical structure can vary within the confines of a particular stanzaic type. The first, Balette No. 18, *Amors ne se donne* (T12, p.76, Vol 2), is typical of this stanzaic type that appears in the Douce collection and the wider monophonic repertory. The text setting is regular and straightforward, having an R + $a^{10}a^{10}a^{10}a^{10}$ structure. It has an initial two-line refrain that recurs after each of the three stanzas. The refrain and stanzas form a monorhyme and possess an isometric 10-syllable pattern. The monorhyme of the first stanza is repeated exactly in stanzas two and three, save for the minor substitution of *ant* for *ent*. The refrain and stanza match insofar as they share the same rhyme and meter, but due to the monorhyme it is not possible to say with certainty that the refrain mirrors any particular lines of the stanza. The musical structure of *Amors ne se donne* would most likely have been a two-part one of some description. One option is that the refrain would represent I, and the entire stanza II, giving an overall melodic structure of I II or even I II II. However, because the refrain is metrically identical to the last two lines of the stanza, a I II II I I structure would also have been an option.

In the courtly repertory there are many examples of monorhyme in varying formats listed in Istvàn Frank's *Repertoire Metrique*[57] and the four-line monorhyme with refrain is also found in genres such as the rotrouenge, chanson de toile, chanson de femme (and contrafact

[57] *Ibid.*, 1-4.

pieuse). Most examples with a refrain place it at the end of the stanza, but there is a chanson pieuse having an initial refrain, and preserved with music in BN fr. 12483 (MS i), that provides an example of how this type of stanza may have been set. The chanson, *Amis, amis* (S7, p.121, Vol 2), has six stanzas with an $R^{4}+^{10}$ + $a^{11}a^{11}a^{11}a^{11}$ structure and a I II II III I musical structure. After stating the refrain as I, the first two lines of the stanza repeat a single melodic phrase to give II II. The last two lines of the stanza, although metrically identical to the first two and having the same rhyme, are set to a different melody to give III. This is not necessarily what we might have predicted, and an alternative of I II II I would also have been possible. It is worth remarking on the difference between the poetic structure of *Amis, Amis* and that of the pastourelle *D'un joli dart*, (S3, p.117, Vol 2) which is also supported by I II II III I.

My second example, Balette 129 *Lai blondette saigette* (T13, p.77, Vol 2), is characteristic of many short stanzas with initial refrain that are not monorhyme, but typically 'aaab' or similar. This balette has an R + $a^{7}a^{7}a^{7}b^{5}$ structure. The refrain comprises two lines, the second line of which anticipates the 'b' rhyme in line four of the stanza. The relationship between the refrain and stanza does not immediately suggest a I II II I I musical structure because there is a metrical difference, but a I II II I or a I II II III I structure similar to *Amis, Amis* could be anticipated. Another chanson pieuse with initial refrain, *Li debonnaires*, preserved with music in the same manuscript as *Amis Amis*, has a structure similar to *Lai blondette saigette*, although it shows a different approach to musical structure. The seven four-line stanzas vary in their rhyme scheme but the most consistent scheme is R^{12} + $a^{7}a^{7}a^{7}b^{4}$ (R=B). Like *Lai blondette* it would have been possible for this chanson to be set to the same musical structure as *Amis, Amis* but S8 (p.122, Vol 2) shows that it is in fact through-composed.

We can see how balettes with very similar stanzaic structures and refrain/stanza relationships could in practice have had rather different musical structures, just as balettes that are seemingly different in their stanzaic structures and refrain/stanza relationships can be remarkably close in their musical form.

The discussion so far has brought greater awareness of how many ties the R1 type balette has with other refrain-songs. Is it not possible that many balettes also formed part of other existing generic groups? For example could not a balette with a pastourelle text also have been classed as a pastourelle? We need to consider the possibility that it is an accident of history that leaves us these songs as balettes. There is a song with initial refrain preserved in the pastourelle section of Douce that offers some support for this notion. Pastourelle 6, *Por coi me bait mes maris laisette* (T14, p.78, Vol 2), has a one-line refrain and three three-line stanzas with the scheme R + $a^7a^7b^{10}$. The refrain and the final line of each stanza match in rhyme and meter and are clearly differentiated from the stanza's first two lines. The pastourelle's relationship with popular verse is firmly endorsed not only by subject matter and generic identification but also by the less exacting approach to versification. Like many balettes the second and third stanzas of this pastourelle do not consistently follow the rhyme of the first; end rhymes *it-it-ete* in stanza one are replaced by *ir-ir-tes* in stanza two and *ai-ai-ete* in stanza three. In contrast, the syllable count of stanzas two and three has been clearly fixed by the first.

The music for this text (S9, p.123, Vol 2) survives as the tenor part in Guillaume de Machaut's motet *Lasse! Comment oublieray/Se j'aim/POUR QUOY ME BAT MES MARIS?*[58]; its melodic structure is I II II I I. The brevity of this piece is not characteristic of pastourelles in general and its form is untypical of the grand chant. *Por coi me bait mes maris laisette's* structure has more in common with the balette and has even led to it being classified as such.[59] No doubt it would have been possible to view this particular song as an

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[58] See Samuel Rosenberg and Hans Tischler, eds, *CHANTER M'ESTUET Songs of the Trouvères* (London: Faber, 1981), 2-3, for details of Machaut's use of this melody and for further sources of the text.
[59] This *pastourelle* is collected under the heading '*Balettes*' in *Ibid.*, 2.

example of both – its text defines it as a pastourelle but it is also a balette in the sense that it was dance-song built around a refrain.

Douce 308 itself provides evidence of the interchangability of pastourelle and balette. Balette 120, *On dit ke trop* (T15, p.79, Vol 2), is an example of a pastourelle text with an initial refrain. In common with a number of other balettes, the grand chant and the pastourelle, this example has an abab x = cd stanzaic structure, its overall form being R + $a^8b^7a^8b^7$ x (= $c^{11}c^8$). Versification style leans towards the popular; the stanza mixes seven-, eight- and 11-syllable lines and the rhyme endings of stanza one are not always strictly followed in stanzas two and three. The relationship between the refrain and *cauda* in *On dit ke trop* is inexact, agreeing neither entirely in rhyme nor meter; the refrain comprises two 11-syllable lines with end rhymes *i* and *in* respectively,[60] while the *cauda* comprises 11- and eight -syllable lines with an *i* rhyme.

We have seen that the R1 type balette has strong links with many other genres in terms of stanzaic structure, style of versification and theme, ranging from those that are courtly to the mock-popular. We have also inferred that a similarly wide range of melodic forms would have supported the texts. It is commonly found that multiple influences converge in a single balette, but the way they interact with each other, and the relative weight given to any particular convention, is flexible. In the balette the matching of a refrain with a more conventional generic category could be as fluid as the matches we have seen between refrain and stanza, between music and poetic structure, and between poetic structure and versification style. The overlap between genres and the independence of the various elements that make up each song (music structure, poetic structure, versification, subject) are essential features of thirteenth-century style.

[60] *Amin* is a late-twelfth century variant of *ami* and as such was likely to have been pronounced *ami*. Therefore, the irregularity of rhyme is small, being visual rather than aural.

It seems clear that in the Middle Ages genres defined by their theme could also belong to another generic category. As a genre, the balette is defined using a different set of criteria to those used for genres such as the grand chant, aube, pastourelle or chanson de toile. In the balette the subject matter of the poetry is not an overriding factor, although in other genres it is a crucial element. What we see in the balette is formal structure (musical and poetic) and function (i.e. dance) beginning to take precedence over other elements in the construction of genre. This is an important observation that provides us with a glimpse of how song was being viewed in an alternative light c.1300, and is evidence that a new set of priorities were coming to the fore.

R2 TYPE BALETTES

R2 type balettes show a similar pattern to R1 types in having a broad range of stanzaic forms and rhyme schemes, and in their exploitation of both courtly and popular styles of versification. Like the R1 type, the refrain and stanza may fully or partially match in their formal structure or appear quite unconnected. I shall endeavour to present a representative sample of balettes to illustrate the various options pursued by poets/composers when using end refrains only. Before looking at the balettes we should first consider briefly the various contexts for end-refrain in other monophonic songs.

We are more fortunate with R2 type balettes since they have greater numbers of visible precedents than do R1 types. For the composer of an R2 type many models were evidently at his disposal in established genres such as the chanson à refrain, chanson avec des refrains, pastourelle and chanson de toile. In the chanson avec des refrains the variable refrain, metrically and musically independent of the stanza, appears to exist as an appendage only. In these pieces there is a deliberate contrast between the courtly verse and the popular refrain.[61] John Stevens has argued that the separateness of stanza and refrain indicates that the chanson avec des refrains was not measured in its entirety, indeed an unmeasured stanza

[61] Stevens, *Words and Music in the Middle Ages*, 467.

may have been juxtaposed with a measured refrain.[62] There are two balettes in Douce 308 with variable refrains that might make us doubt whether this idea applies to all chansons with such a refrain, since the balette has been strongly associated with dancing.

Apparently the chanson à refrain does not make such an obvious contrast between the refrain and stanza since the refrain tends towards greater assimilation into the musical and metrical structure of the song.[63] Amongst Adam de la Halle's extant works one chanson with refrain is preserved, *Li dous maus me renouvelle*. It has an $a^7b^5b^7a^7$ x (= $b^7c^7c^7$) + R = D^4D^7 structure. A chanson à refrain is not a guarantee that abab x + R will be matched with a I I II musical structure, as demonstrated by this chanson where the melody is through-composed. Adam also chooses an abba rhyme for the *frons*, not an uncommon procedure in courtly chanson. Although having a refrain, this chanson is courtly in all other respects, including versification that strictly adheres to a single template in terms of rhyme and meter.

The end refrain is particularly prominent in the thirteenth-century pastourelle. Of Douce's 57 pastourelles, 20 have an end refrain; 16 are fixed and four are variable. A pastourelle by Raoul de Beauvais, *Quant la seson renouvele*, closely resembles many balettes. It is a five-stanza poem with an end refrain whose format is $a^7b^7a^7b^7$ x (= $c^7c^7d^5d^5e^5e^7$) + R = F^7F^7. All stanzas follow the same rhyme scheme and metrical pattern, but some differ in their rhyme ends in a typically popularist manner. The refrain is not predicted in its entirety by the stanza, but the change in meter during the last line acts as its cue. Other than inconsistencies in rhyme ends, this song is quite regular in its patterns. The pastourelle repertory as a whole shows a wider spectrum of regularity and irregularity than the balette and therefore not all pastourelles with refrain are as close to the balette in structure. A pastourelle with a variable refrain attributed to Jean Erart can illustrate how a trouvère constructed highly irregular texts. *Lés le brueill* has three stanzas of either 15 (stanzas one and three) or 13 lines and a

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[62] *Ibid.*, 468.
[63] *Ibid.*, 469.

rhyme and metrical scheme that varies significantly between stanzas.[64] The structure of the first stanza is $a^3a^3a^7b^7b^7c^7c^3c^7d^7d^7d^3e^7c^7e^7d^7$ + R. In general the R2 type balette does not show either such a long stanza or this sort of progressive rhyme scheme. It would appear, then, that the balette was somewhat selective in its use of established forms.

The following two analyses help to establish a clearer link between the R2 type balette and other genres. Balette 5, *Amors mont fait mon vivant* (T16, p.80, Vol 2), has three short stanzas with an $a^7b^5a^7b^5$ x (= c^7) + R = C^7C^7 structure. The abab x format already observed in R1 type balettes is also a popular option for R2 type. The five-line stanza ababc is not commonly found in other genres, although there is one example in the troubadour repertory.[65] However if the refrain is understood to be an integral part of the *cauda* then it resembles more closely the grand chant. Yet versification leans towards the popular; stanzas two and three have the same underlying rhyme schemes, but rhyme 'b' freely mixes *eir, eis* and *eit*, although meter is consistent from stanza to stanza. The end refrain takes its cue from the rhyme and meter of line five in a manner akin to the fourteenth-century ballade.

Balette 173, *Pres dun boix* (T17, p.81, Vol 2), has three longer stanzas with an $a^7b^7a^7b^7$ x (= $c^5c^7d^7$) + R = D^7D^7 structure. Meter is consistent from stanza to stanza and the rhyme ends in stanza one are followed strictly in stanzas two and three, except for line three of stanza three, which rhymes by assonance only with its counterparts in previous stanzas. The conventional format and uniform style of versification are congruous with the grand chant. However there is a partial match between refrain and stanza, the refrain taking its metrical and rhyme cue from the stanza's final line, and it cannot be denied that this balette also closely resembles the established fourteenth-century ballade. The more courtly aspects of this balette, though, conflict with the language, which is that of a pastourelle. Again, characteristics of more than one genre meet in the R2 type balette.

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[64] See William Paden, *The Medieval Pastourelle* (Garland, 1987), 576, for a breakdown of structure and further notes to this pastourelle.
[65] See Frank, *Repertoire Metrique,* 52, No. 346.

We shall now consider the pastourelle as a suitable model for many balettes of this type. The two preceding balettes may be compared with a pastourelle in Douce, No. 10, *Lautrier en lundi matin* (T18, p.82, Vol 2). The first stanza has an $a^7b^7a^7b^6$ x (= $c^{10}d^{10}$) R = C^5D^{13} structure. The rhyme scheme is one that occurs in the grand chant, ballade and balette, but versification style is clearly popular; the rhyme end 'a' changes from *in* in the first stanza to *di* to *oit* in the second and third stanzas, and 'b' changes from *in* in the first stanza to *endi* to *eit*. Rhyme 'c' in the *cauda* also changes from *te* to *uie* to *ee*. There is a partial match of refrain and stanza through the sharing of rhyme although they differ in their line length. Stanza three differs from the first two stanzas in its dimensions, and requires comment. The *frons* follows the abab 7-syllable format of the previous stanzas (although rhyme endings differ). The problem is confined to the *cauda* where the established pattern is severely disrupted by the introduction of a larger amount of text. It is not uncommon for a pastourelle to have a final stanza that differs, and this has already been observed in No. 27, *En mi deus sire dex ke ferai*, (T11, p.75, Vol 2) but it raises the issue of whether stanza three has the same melody as stanzas one and two. Without surviving music it is difficult to know whether the different sizes can be accommodated by a repeating melody. The *cauda* of the final stanza has an internal similarity with the first and second that at least suggests it might be possible. The 10-syllable lines of the *cauda* in the first two stanzas have internal rhymes of 5 + 5 syllables, each likely to have had its own melodic phrase. The 15- and 17- syllable lines of the *cauda* in the third stanza are not so consistent in the use of internal rhymes but also break down into 5 + 5 + 5 and 5 + 5 + 7 respectively, thus enabling melodic repetition of a phrase to accommodate the extra text, with the last line undergoing some text realignment or, if necessary, pitch repetition to suit the two-syllable line.

Let us now consider the musical structures of the R2 type balette. Since there are no balettes of this type having text concordances with melodies elsewhere we must again look to the wider repertory of monophonic song for clues. As was the case with the R1 type, musical and poetic structure may or may not be aligned, and each song needs to be examined individually to establish the exact relationship. The predominant structural types are I II II

and I I II II. Examples of these will now be examined, as will examples of less common structures.

A I I II structure, where II is in a through-composed style, can be anticipated where the *cauda* does not break down into sections and the refrain is not assimilated into the metrical structure of the *cauda,* or where there is only partial agreement between the refrain and cauda. The composer of *Amors mont fait* (Balette 5) (T16, p.80, Vol 2), considered above, would probably have matched ababcCC with a I I II musical structure. Likewise balette 173, *Pres dun bois*, (T17, p.81, Vol 2) would also probably have had a I I II musical structure to support its ababccdDD rhyme scheme. It is conceivable that in both cases II could have comprised an element of melodic repetition to reflect the recurrence of the 'c' and 'd' rhymes. However, while melodic repetition in the cauda would have been possible, a through-composed *cauda* would have given a more equal balance to the *frons*.

The *cauda*'s tendency towards regularly repeating rhymes in the R2 type is a feature that is found increasingly in fourteenth-century song forms. There are three ballades by Jehannot de Lescurel, with similar poetic structures to those above, that suggest rhyme repetition in the *cauda* is not necessarily matched with repetition of the melody. Lescurel's *D'amour qui n'est bien celeé* and *Fi, mesdisans esragié* both have stanzas that are structured ababccdD. In theory the melody of the *cauda* could repeat the 'c' and 'd' rhyme but the actual melodies show that in both cases Lescurel opted for through-composition. Lescurel's *Bonne, Amour me rent*, whose ababccdCD rhyme scheme is very close to that of *Pres dun bois*, is supported by a I I II structure.

While it is important to acknowledge a line of continuity between the anonymous balettes with repetitive caudae and the aforementioned ballades of Lescurel, a pastourelle by Jehan Bodel demonstrates how a named composer who was active during the late twelfth century,[66] and therefore belonging to an older generation of composers, created a song more popular in

[66] See Rosenberg and Tischler, eds, *CHANTER M'ESTUET,* 551, for dating and a brief biography of Bodel.

origin that could have acted as a point of reference for many ballete structures. *Les un pin verdoiant* has five stanzas with an $a^6a^6b^6a^6a^6b^6$ x (= $b^6b^6a^6b^6b^6a^6$) + R = C^8C^8. Although the refrain is variable it does not disrupt the musical setting since the meter remains consistent and the variation is slight (see S10, p.124, Vol 2). The underlying rhyme scheme remains the same for all stanzas but, as is characteristic of a popular genre, the rhyme ends differ for each. The isometric structure and conventional rhyme scheme are also typical of the grand chant, however, emphasising how difficult it is to pin the origins of the balette or the *formes fixes* on any one genre. The repeating rhyme scheme of the *cauda* is also a feature to be found in both the pastourelle and the grand chant.

Although music survives for this pastourelle, its musical structure does not fit neatly into one of our formats. The structure can be viewed as either a I I II or I I II II III. The music for the abab *frons* is typically repetitive and provides I I. The repetition of rhyme in the *cauda* is reflected by the partial repetition of music, the melody for the repeated bba being based on the contours of the melody setting the initial statement of rhyme bba, after which the melody of the refrain follows. Are we to see this as a through-composed section or as a series of smaller sections? Although the idea of repetition linked to rhyme is certainly present, Bodel is subtle in the way he treats the repetition; the variation at the beginning of the repeated melody (line 10 in the edition) gives a more through-composed feel while retaining the essential shape of the previous phrase. This pastourelle, together with that of Raoul de Beauvais, not only shows how the pastourelle and balette can be remarkably similar but also witnesses named trouvères cultivating refrain-songs of a more popular style.

Let us now consider those balettes that can be matched with a I I II II structure. I I II II is a possibility where the *cauda* and refrain match exactly in both their rhyme and meter. Although the end refrain likens this type of balette to the ballade, its length and relationship with the stanza is more akin to that of the virelai and is of the type that Hoepffner termed

hybrid.[67] Balette 15, *Amors me fait espireir* (T19, p.83, Vol 2), is an example of this type. It has three mixed seven- and five-syllable line stanzas with an $a^7b^7a^7b^7$ x (= $c^5a^5a^7$) + R = $C^5C^5A^7$ format. The meter of the first stanza is strictly adhered to in subsequent stanzas, and rhyme is generally consistent, except for line seven in each stanza where *ir* and *er* are interchangeable. The problem of how to understand this type of balette is not solvable if it is held to be either a prototype virelai or ballade. It is undeniable that it does have characteristics of both these later genres but it seems to me that its likeness to examples of the grand chant and the pastourelle is just as striking. Without the refrain an abab x format is intact. In the grand chant x = three lines (rhyme variable) is extremely conventional; it is a format that has already been encountered in balette 173, *Pres d'un boix*, (T17, p.81, Vol2) and pastourelle 30, *Dehors conpignes lautrie* (T8, p.72, Vol 2). From time to time the grand chant also uses a format where the *cauda* breaks down into x = two three-line sections that are identical in their rhyme scheme and meter, as is evident if in the balette the refrain is acknowledged as part of the stanza. Some equivalent formats visible in grand chant are abab x (= ccb ccb, ccd ccd, cdd cdd).[68]

My next two examples are pastourelles with melodies that have *caudae* whose structures are similar to that of Bodel. In both cases a I I II II melody agrees with the outline of the poetic structure. My first example, a pastourelle by Richard de Semilli, *Je chevauchai l'autrier la matinee*, has five stanzas with a non-variable end refrain and a structure as follows: a^{10} a^{10} + x (= b^6 b^6 b^6 c^6) + R = D^6 D^6 D^7C^6.[69] This does not follow the conventional abab x format but does have a *frons* + *cauda* + R. S11 (p.125, Vol 2) shows that the *frons/cauda* format is clearly mapped out by the change in rhyme and meter at 'b'. In common with other pastourelles, the rhyme scheme is consistent from stanza to stanza but end rhymes are subject to change; for example the *frons* and *cauda* of stanza one (*nee, ree, uis, uis, uis, ree*) contrast with stanza three (*oie, oie, enz, enz, enz, lee*). Like the balette, this pastourelle also has an end refrain and *cauda* that share the same structural template, although here there is

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[67] Hoepffner, '*Virelais* et *ballades* dans le chansonnier d'Oxford (Douce 308)', 20-40.
[68] See Frank, *Repertoire Metrique*, nos. 366, 378 and 424.
[69] See Paden, *The Medieval Pastourelle*, 550, for a breakdown of structure and further notes on this pastourelle.

only partial agreement between the rhyme of the refrain and that of the *cauda*. Nevertheless the melody of the *cauda* is repeated for the refrain. This again illustrates how a strictly repeating melody is not necessarily dependent on a strictly repeating rhyme.

The I I II II musical structure, like its text, neither conforms absolutely to the idea of a ballade nor a virelai and strongly suggests that the many similarly structured balettes, including *Amors me fait espireir* above, would also have received this type of musical setting. My second example in support of this is the anonymous pastourelle *Enmi la rousee que nest la flor*. Its text has a very similar structure to that by Semilli ($a^{10}a^{10}$ x (= $b^6b^6a^6$ $b^6b^6a^6$)). However, it does not employ a refrain. S12 (p.126, Vol 2) shows how again the *cauda* uses melodic repetition in setting two sections having an identitical rhyme, only this time structured as an *ouvert* and a *clos*. The important factor in this and the Semilli pastourelle is the repetition of rhyme and melody in the first and second part of the stanza irrespective of the presence or absence of a refrain. This type of melodic structure would have been an obvious choice for those balettes like *Amors me fait espireir* with a similar poetic structure and currently termed 'hybrid'. The so-called 'hybrid' balette replicates poetic and musical structures found in other genres that pre-dated or existed alongside the balette. Like other types of balette considered, this particular type is not easily distinguished from other genres on the grounds of musical and poetic structure.

We have seen that where the refrain in some way represents an extension of the *cauda*, it is possible to suggest a I I II or a I I II II musical structure. Not all balettes, however, follow these particular models and we must include an example of a less common type. Occasionally the poetic structure suggests a I II musical structure. Balette 40, *Coustumier suix de chanteir* (T20, p.84, Vol 2), an exceptionally short piece, is an example. It has no conventional poetic format but has three metrically irregular three-line stanzas structured $a^8b^7b^9 + R = C^2D^{10}$. Its style of versification leans towards the popular; the first line of each stanza interchanges *eir* and *er* rhymes, and syllable count fluctuates from stanza to stanza. The end refrain does not agree with the stanza in either rhyme or meter but is as irregular as

the stanza itself. The lack of repetition in the stanza suggests that its melody would be through-composed, although it would contrast with that of the refrain. This type of stanzaic structure with refrain is quite similar to the anonymous chanson de toile, *Lou samedi a soir,* preserved in BN fr. 20050 (MS U) that has an $a^{10}a^{10}a^{10}$ R = b^8c^8 structure.[70] Although this chanson is somewhat more regular it too clearly distinguishes the stanza from refrain. Unfortunately no music is preserved for this chanson either, but the brevity of its stanzaic form indicates that a I II musical structure would have been appropriate. Alternatively, and this applies to both *Coustumier* and *Lou samedi*, each line of the stanza could have been set to a repeating melody to give a I I I II structure.

In discussing the R1 type balette we noted that musical and poetic structure are not always aligned. The difficulty of predicting musical form using poetic structure is equally clear in R2 type balettes, as already shown by some of the above examples. In the R1 type the least predictable musical structures were associated with those balettes that had short stanzas, and this is equally true of the R2 type. The following analysis considers the poetic structure of a popular short format for the R2 type balette together with its likely musical structure, and compares it to a rotrouenge.

Balette 149, *Chansonete mestuet faire* (T21, p.85, Vol 2), has three short stanzas, two of which have an $a^7a^7a^7b^5$ + R = B^7B^3 structure. The final line of the stanza anticipates the rhyme of the refrain, although refrain and stanza are not metrically matched. Versification is popular in style as is evident in stanza two where the rhyme scheme (abcd) differs to that of stanzas one and two. Stanza three shares its rhyme scheme with stanza one but not its rhyme endings. Clearly, a I I II musical structure (where I=a I=a II=abBB) would be appropriate, but is it the only option? Other permutations of the I/II format seem equally possible. A similar poetic format can be observed in Gillebert de Berneville's rotrouenge *De moi dolereus*.[71] The four-line stanzas are more uniform in their versification than *Chansonete*

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[70] See Rosenberg and Tischler, eds, *CHANTER M'ESTUET*, 14-15, for text.
[71] This song is attributed to Guiot de Dijon in MS M. It is attributed to Gillebert de Berneville in MS T. See *Ibid.*, 448-449.

mestuet faire, but its $a^7a^7a^7b^3 + R = B^7$ structure offers a close resemblance. S13 (p.127, Vol 2) shows that the melody preserved for this song has a I I II II musical structure (the repeat of II is extended). The layout of S13 has been designed to reflect the regularity of the musical structure. Gillebert begins the melodic repetition of II where the final line of the stanza begins; he has joined together the last line of the stanza with the refrain in order to create this balanced musical structure. The text of this song could just have easily tempted a I I II or a I I I II structure, and this shows again that we may be surprised by the way that musical structure is superimposed on poetic structure.

R2 type balettes having short stanzas with repetitive rhyme also have structural similarities with a number of chanson de toiles in Lorraine dialect.[72] These chansons frequently show four-line isometric stanzas in monorhyme with an end refrain of contrasting rhyme and meter. Three chansons having music are preserved in BN fr. 20050. Taken together, as the following analyses show, they clearly illustrate that a specific type of poetic structure did not prevent composers from varying their approach to musical structure.

The anonymous *En un vergier lez une fontenele* (S14, p.128, Vol 2) uses melodic repetition for the first three lines of monorhyme in section I. The remaining line of the stanza and the refrain make up II, which begins with a variation of I's melody. In one respect the melody follows poetic form by using repetition to reflect the four lines of monorhyme ($a^{11}a^{11}a^{11}a^{11}$). However, like *De moi dolereus*, the melody of the stanza's fourth line is not clearly distinct from that of the refrain, but rather is linked because it helps to prepare for the *g* final in the refrain (a fuller explanation of how this melody works will be given in Chapter 5).

[72] A Lorraine dialect has been identified in a number of anonymous pieces edited in Rosenberg and Tischler eds, *CHANTER M'ESTUET*, 12-24.

The anonymous *Bele Doette*, unlike *En un vergier*, clearly differentiates the stanza from the refrain. S15 (p.129, Vol 2) shows that melodic repetition does not reflect the monorhyme (present in every stanza except the first) but has a contradictory ABAB structure. This may be because the refrain is too short to provide adequate melodic interest, or to be an effective contrast for the stanza. The refrain is not so much a section in its own right as a short link to the next stanza and final close.

As S16 (p.130, Vol 2) shows, *Bele Yolanz* has a clear two-part musical structure (I I II), but does not use it to differentiate the stanza from the refrain. The first two lines of the stanza are melodically identical and follow the monorhyme; however the remaining two lines of monorhyme are subsumed with the refrain under II where, despite their poetic ties to the first two lines, the melodic phrase of line three anticipates that of the refrain.

All short songs with end-refrain in the wider repertory tend to have a two-part structure that is based on melodic repetition; but the two-part structure has many possible formats including (as above) I I II, I I II II and I I I II. No doubt other arrangements were used from time to time. The texts of songs that share, essentially, the same stanzaic structure are sometimes treated differently when it comes to melodic setting. The foregoing evidence has shown that the text of a four-line stanza with refrain can be distributed in different ways within the confines of a basic two-part musical structure, suggesting that the structural ideal of the music could, on occasion, override the structure of the poetry.

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The foregoing has drawn attention to the many types of poetic structures and the possibilities for relating refrain and stanza. It has also shown that many balette structures that use a refrain have identical or close counterparts within the larger monophonic repertory, but that no single genre is implicated in the shaping of short refrain-songs and their more distinctive structures. The most distinctive aspect of any balette is the placement of its refrain in

relation to its stanzas, but excepting this, R1 and R2 type balettes are not easily differentiated from one another on account of their stanzaic structure. They commonly draw on the same rhyme schemes and subject matter, and freely mix aspects of popular and courtly style, but with a general leaning towards a more popular style of versification. Initial and end refrains are equally capable of being independent entities that have no structural ties with the stanza, or of having a partial or approximate relationship with the stanza, or of showing total integration where the refrain and *cauda* are structurally identical. Similar procedures for integration are apparent in each type of balette. Compared with refrain-songs in the general monophonic repertory, there is a greater tendency towards matching the metre and rhyme of the refrain and stanza, and stricter parameters in place in respect of the length and number of stanzas.

In addition I have anticipated the kind of musical structures that would have accompanied the balette, using concordances of balettes in other sources having music, and examining the musical structures of songs having similar or identical structures to the balette. Generally, musical structures are more grounded than poetic structures. Musical structure is largely determined by the placement of the refrain in relation to the stanza; and the degree to which the refrain and stanza match has an important link to melodic repetition. Many more stanzaic structures fall under the remit of the balette than do musical structures; one of the following six musical structures is usual. For an R1 type balette a I II II I I, I II II III I or I II II I structure is usually appropriate. For R2 type balettes, a I II, I I II or I I II II structure is likely. Mostly it is the relationship between the refrain and *cauda* that suggests which particular musical structure is best suited in each case. Also important is whether the stanza itself has a clear two-part structure. In shorter stanzas where the rhyme schemes are simple, e.g. aaaa or aaab, and no *cauda* as such is identifiable, there is no consistent point in the stanza where I ends and II begins. Unlike the *formes fixes* the relationship between text and music structure is not rigidly fixed.

The wide spectrum of available precedents, and the diverse subject matter of the texts and versification style, has unmasked the balette as a genre that encompasses many conventions. As we have seen, the refrain-song in its many different guises – for example the chanson de toile, alba and the pastourelles – and the grand chant both had a substantial role in the shaping of the Douce balettes.

The Montpellier Tenors

We have already seen that motet tenors can be useful in reconstructing the musical structures that accompanied the balette. It may be worth looking further at the secular tenors in Montpellier with a view to extending our understanding of musical structures in refrain-songs. An examination of these melodies can also offer us an alternative perspective from which to view song. Taken out of their motet context, many tenors are recognisable as refrain-songs; and they provide us with a group of pieces that also represents the monophonic song culture of c.1300.

There are some 25 motets in the Montpellier Codex having secular songs, or parts thereof, for their tenors. The poetic texts of these tenors are not written out in the manuscript – only an incipit is given – but in some cases the text is fully recoverable, since the incipit is enough to identify them with refrain-songs in another manuscript. The music of the tenors themselves is not set in syllabic notation but in ligatures, making it unclear as to whether the composer expected the texts to be sung, or whether the music was merely borrowed to act as a structure on which to build the motet. Most of the tenors appear to keep musical and poetic phrases intact, but there are a few, whose texts are not recoverable, that are arranged into short repeating rhythmic units akin to those in sacred tenors, and this would undoubtedly disguise the original musical and poetic shape. Others simply repeat short musical phrases, and it is not possible to say what type of piece, if any, they were borrowed from. Nevertheless, a handful of tenor texts have been fully recovered from concordances in other

sources (the ones from Douce 308 have already been considered) and these at least allow us to consider pieces that are musically and textually complete.[73]

Of the 25 tenors five can be identified as rondeaux, eight begin and end with a refrain and have identical or similar structures to those of the R1 type balette, one has an end refrain only, in the manner of an R2 type balette, and four have structures that are indicative of instrumental song. The tenors, adapted for presentation as song editions, are presented in Volume 2 along with those already considered. The seven remaining tenors are not relevant to our discussion of refrain-song for the following reasons: Mo. 280, a refrain cento, is not part of secular monophonic culture. Mo. 272 is a refrain circulating out of context and is used as the basis for the motet where it is stated five times. Its open and closed endings make it rather similar to the instrumental dances, but the presence of the incipit *Cis, a cui je sui amie*, having a concordance with the refrain of a balette, identifies it as a refrain. It serves to provide a further link between the Douce balettes and Montpellier in addition to those already considered. Mo 337 has an irregular structure typical of the motet's upper parts; its text has an initial and end refrain, and the motet is best classified as a motet enté. Mo. 291 is a series of short symmetrical variations laid out to a stock *ars antiqua* rhythm. Mo. 319, 277 and 302 are cast from short, unidentifiable fragments. Mo. 302 and 277 are further disguised through the neutralisation of their rhythms, which are typical of *ars antiqua* sacred tenors. Although of secular origins, these eight tenors are probably best viewed as specifically tailored to polyphonic structures and therefore, with perhaps the exception of the motet enté, are not representative of secular monophonic forms c.1300.

The following discussion will consider the various types of refrain structures embedded in motets, from which we can make a comparison with the types of structures already considered. The rondeau structure is common among the secular tenors and is clearly used in Mo. 260 (S17, p.131 Vol 2), Mo. 269 (S19, p.133, Vol 2), Mo. 271 (S18, p.132, Vol 2)

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[73] Tischler, ed., *The Montpellier Codex*, identifies concordances in the Critical Commentary (Part I). Texts are provided in Part IV, and music in Part III.

and Mo. 312 (S20, p.134, Vol 2). These tenors have a I II II I I structure where I provides all the musical material for II. Mo. 260 and Mo. 271 have reconstructed texts that support a rondeau classification from the point of view of the poetry. Mo. 269 and Mo. 312 do not have fully reconstructed texts, but a rondeau interpretation is the only one that correlates to the musical structure. To date, musicologists have agreed that these tenors are rondeaux.[74] Mo. 325 (S21, p.135, Vol 2) has a I II II I musical structure where the melodic material of II is the same as the first part of I. All that is missing to form a complete rondeau is the reprise of the refrain. Yvonne Rokseth sees this tenor as a rondeau, Friedrich Ludwig as an incomplete rondeau, though he also suggests the possibility that it might be an incomplete virelai.[75] An incomplete rondeau seems most likely, the reprise of the refrain being omitted to make a suitable foundation for the upper parts of the motet.

The tenors that begin and end with a refrain are of most interest to us since they immediately suggest that composers drew on the type of structures we have encountered in the balettes. The tenors in question are Mo. 256, 290, 295, 309, 318, 333, 313, and 323. Like the balettes, the broad refrain–plus–stanza format supports a diverse range of internal structures. Four of these tenors, Mo. 256, 290, 295, 309, have reconstructed texts that illuminate what lies behind musical structures and they have already been discussed in relation to the balette. However they will be mentioned again, briefly, in order that they can be contextualised within the Montpellier group.

A I II II I I structure that articulates a formal link between the refrain and stanza was a popular option for the composer of the balettes; it is also found in the tenors of Mo. 290, 295, 318 and 333. The texts of Mo. 290 and Mo. 295 reconstructed from concordances with Douce 308 have already provided evidence that this is the case, and the reader is referred back to pages 153 and 154 for a full discussion. Rokseth classifies Mo. 290 (S1, p.115, Vol 2) as a balette, no doubt due to its text concordance with Douce, and Mo. 318 (S22, p.136,

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[74] See Yvonne Rokseth, *Polyphonies du treizième siècle*, 4 vols (Paris: Editions de l'Oiseau Lyre, 1935-9), 80-81, and Thomas Walker, 'Sui Tenor Francesi nei mottetti del '200', *Schede medievali*, 3 (1982), 330-336.
[75] Rokseth, *Polyphonies du treizième siècle*, 80-81 and Friedrich Ludwig, *Repertorium organorum recentioris et motetorum vetustissimi stili*, 2 vols (Halle: Verlag von Max Niemaeyer, 1910), 555.

Vol 2) and 333 (S23, p.137, Vol 2) as virelais.[76] The text of Mo. 290 has shown that the refrain and stanza are matched in terms of metre and rhyme. The text of Mo. 295 has shown that the refrain and stanza are matched metrically although there is some deviation in rhyme (see S2, p.116, Vol 2). Mo. 318 and 333 have text incipits with no known concordances. Despite the texts being irrecoverable we might reasonably guess from the musical structure that Mo. 318 *Tout solas/Bone Amour/NE ME BLASMES MIE* and Mo. 333 *Amours m'a pris/Bien me maine/RIENS NE VOUS VAUT* have tenors whose original text had an initial refrain that matched a section of the *cauda*, in the style of a virelai. While Rokseth's classification of these two tenors as virelais is adequate, they can also be classified as balettes. In view of the likelihood that the Douce balettes and Montpellier tenors are contemporary, the latter is surely preferable.

The layout of the tenors in Mo. 318 and Mo. 333 is interesting and has implications for the use of the *formes fixes* as independent polyphonic structures. The tenors of these motets do not mark off the individual lines of poetry with a rest, but retain the essential form of the text by inserting rests only at structural points that define the form. Where a tenor articulates individual phrases (for example see Mo. 256, Mo. 290, Mo. 309) it follows conventional tenor patterning in that a series of shorter rhythmic patterns support the upper parts, but the tenors of Mo. 318 and Mo. 333 suggest that the motet had begun to make concessions to song since a conscious effort has been made to keep the song's large-scale structure intact. In Mo. 318 the triplum and motetus texts themselves have no refrain and both are typically irregular, but melodic repetition manages to yield a I II II I I musical structure in the upper parts (see phrase chart P11, p.20, Vol 2). There are, however, no simultaneous cadences at the key structural points in the tenor, and the upper parts overlap in true motet style, yet there does appear to be a trade off between combining song and motet here. This is another instance, as we have seen in refrain-song, of how poetic structure may ultimately be overlooked in pursuit of a regular musical structure.

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[76] Rokseth, *Polyphonies du treizième siècle*, 80-81.

The remaining refrain structures are varied. Mo. 309 (S3, p.117, Vol 2) has a musical structure expressed as I II II III I and Mo. 256 (S5, p.119, Vol 2) as I I' I' II II I' I. Both these tenors have recovered texts and have already been discussed in relation to the balette. Their structures, which are not strictly speaking either rondeau or virelai, have been variously classified. Rokseth and Gennrich have seen Mo. 256 as a virelai, while Thomas Walker has suggested more simply that it is a chanson à refrain. The reasons for it not being a virelai were made clear on pages 159-60. Both Rokseth and Walker see the tenor of Mo. 309 as a chanson à refrain; it is, in the sense that it belongs with a large group of diverse songs that otherwise are drawn together by their broad refrain/stanza format. However, we must also bear in mind that its text is preserved in the pastourelle section of Douce 308.

Mo. 313 (S24, p.138, Vol 2) and Mo. 323 (S25, p.139, Vol 2) have musical structures that express themselves I II I and I II II I respectively. Rosketh classifies both tenors as virelais. Walker classifies Mo. 323 as a virelai without the reprise of the refrain but notes that the ABA form identified by Ludwig in the tenor of Mo. 313 does not correspond well to Rokseth's description. Like Walker, I cannot see that Mo. 313 is a virelai. In Mo. 313 the melody of the 'refrain' is somewhat long, having four melodic phrases, compared with the 'stanza' that appears to have two irregular lines. Although there is no recoverable text, it is unlikely that any poetic relationship between the stanza and refrain would have existed. This structure is unusual in the context of those seen to support the R1 type balette, and I can offer no comparable example, but, taking it at face value, the text of the stanza would most likely have been of irregular structure, contrasting with the more regular refrain. The music of Mo. 323 forms I II II I. Unlike a rondeau or a virelai I is not repeated twice after II, suggesting that there is no integration of stanza and refrain. Rather than being an incomplete virelai, it may well have had the sort of text seen in the balette and in the wider repertory of refrain-song where a short stanza, not of the *frons/cauda* format, but economical in its rhyme, is

framed by an independent refrain. The incipit *Non veul mari* ('I do not want a husband')[77] suggests a chanson de femme.

Mo. 321 is the only example of a song with an end-refrain (S4, p.118, Vol 2). An explanation as to why examples of this type amongst the tenors are conspicuously rare has been given above (see pages 158-9). We may observe, however, that this one example provides a solid link to the sort of structures typical of the balette and other songs with end refrains. We have already noted that it shares a text concordance with a Douce pastourelle having an end refrain.

The tenors of Mo 270, 292, 294 and 297 are based on instrumental songs (see S26, S27, S28 and S29, pp.140-143 respectively for melodies). They are not so much relevant to the current discussion of refrain-songs, but a brief description follows since they will be mentioned later in the chapter when we come to take a broader view of song generally in the light of theoretical evidence. These tenors do not set a complete instrumental song but borrow one *punctus* from what appears to be an estampie. In each of these pieces the *punctus* is made up of two sections, one having an open ending, the other closed; in other words each section is virtually identical except for the ending. The *punctus* does not appear to comprise a set number of musical phrases, nor are the phrases necessarily symmetrical. The second section of each *punctus*, with the closed ending, is slightly longer than the first. Mo. 270, 294 and 297 appear to retain the original phrasing of their source songs, but the original phrasing of Mo. 292 has been replaced with conventional tenor patterning.

We have seen how some of the refrain-song tenors mirror the type of song structures already anticipated for the balette. As a group they display the sort of structural variety typical of the balette and reflect, in microcosm, the diversity of musical structures used in refrain-song c.1300. The existing classifications for many these tenors are confusing and unsatisfactory;

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[77] Translation in Tischler, ed. *The Montpellier Codex*, 111.

except for those that are clearly rondeaux, others with a refrain structure need simply be acknowledged as balettes.

Johannes de Grocheio

Evidently the interest in monophonic music and the rise of the refrain-song, as witnessed in the manuscripts around this time, was shared by Johannes de Grocheio and his contemporaries. *De Musica*, a reflection of music in Paris c.1300, is remarkable for its discussion of secular monophonic music. Grocheio's unprecedented account coincides with the general shift towards the use of short refrain forms in the late thirteenth century. He presents the categorisation of monophony as an issue and gives descriptions that approximate to many types of songs preserved in late-thirteenth century sources. As roughly contemporaneous, Grocheio can cast much light on what is preserved in late-thirteenth century sources, particularly the refrain-song.

As the only music treatise of the period to take up the cause of secular monophony *De Musica* has attracted much scholarly interest. Not only is the treatise important for this but also because the classification of music is treated as a focal point, suggesting that the issue of genre had come to the fore in the mind of Grocheio and Parisians. *De Musica* is a source that has proved difficult to situate amongst other medieval writings on music, not least because of its inclusion of the monophonic repertory and its break with convention in excluding the technicalities of music theory and notation, but also because of its philosophical basis. Grocheio handles genre by following the Aristotelian concepts of *cognito universalis* (general knowledge that defines and describes), *cognito magis perfecta* (specific knowledge about constituent parts) and *cognito ultima* (knowledge of construction).[78] It is often clear that Grocheio is working with received classifications, for example the rondeau, but Aristotelian concepts enable him to make the process of

[78] See Patricia De Witt, *A New Perspective on Johannes de Grocheio's Ars Musicae* (Ph.D Thesis: University of Michigan, 1973), for a comprehensive study of how Grocheio uses Aristotelian philosophy to direct organisation and thought in *De Musica*.

classification more transparent by analysing what it is about each of the forms that gives them their distinguishing characteristics. This process also enables him to challenge existing definitions and redefine as he sees appropriate, as he does quite clearly with the rotunda.

Although Grocheio's discussion of secular music, its forms and purpose, has no clear precedents amongst earlier medieval music treatises, his interest in genre and monophony has parallels in other sources c.1300. There are certain treatises on language and poetry emanating from the south of France that, in common with Grocheio, include discussion and classification of songs. The *Doctrina de Compondre Dictats*, attributed to Jofre de Foixà and roughly contemporaneous with Grocheio, discusses genres of troubadour poetry.[79] Genres are defined according to stanzaic structure, subject, length and musical setting.[80] The *Leys d'Amors*, mostly compiled during the second quarter of the fourteenth century by Guillem Molinier, offers a comprehensive survey of troubadour poetry, organising the discussion of forms around subject matter, metrical form and melody type.[81] All these treatises acknowledge implicitly in their descriptions that elements of music and poetry play a part in defining genre, even though the *Doctrina* and *Leys d'Amor* do not employ Aristotelian theory.[82] There is also evidence that the issue of genre came to assume some importance in manuscript compilation; one of the most important contemporary manuscripts, Douce 308, organises its song collection by genre, a decision that appears radical given that it is the only trouvère manuscript not to organise by author or another means.[83] MS 0 appears to be the only other chansonnier that is not arranged by author, opting for an alphabetical arrangement of its songs.[84]

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[79] Christopher Page, *Voices and Instruments of the Middle Ages: Instrumental Practice and Songs in France 1100-1300* (Berkeley: University of California Press, 1986), 40. The authorship of the *Doctrina de Compondre Dictats* is not totally secure but it was most likely written by Jofre to supplement his *Regles de Trobar*.
[80] *Ibid.*, 41.
[81] *Ibid.*, 42.
[82] Given the generally accepted view that both music and poetry need to be accounted for in characterising the troubadour and trouvère traditions it is unsurprising that monophonic song is defined in poetry treatises.
[83] Patricia Cummins, 'How Well Do Medieval Treatises Describe Extant *Estampies*?', *Neophilologus*, 63 (1979), 332.
[84] Sylvia Huot, *From Song to Book: The Poetics of Writing in Old French Lyric and Lyrical Narrative Poetry* (Ithaca: Cornell University Press, 1987), 74.

The use of Aristotelian concepts, the inclusion of monophony and the exclusion of music's technicalities can be understood in relation to *De Musica's* audience and purpose. Grocheio does not aim to follow established music theorists by providing a teaching manual for the student composer and performer. He makes clear the purpose of *De Musica* in his opening paragraph: to respond to a request from 'friends' for an explanation of musical concepts.[85] His most immediate audience was therefore made up principally of those known to him. Grocheio does not identify his 'friends' but they would have most likely formed a broad group of erudite people.[86] As Grocheio had contact with the university in Paris, although in what capacity we cannot be sure, it is very likely that he would have struck up friendships there, and it has also recently been suggested that he may have fostered links with a monastic community in Normandy.[87] Any extension of Grocheio's audience to include those not personally known to him must have brought in other like-minded individuals whose education would have been appropriate to the medium in which Grocheio wrote. In comparison with other music treatises, *De Musica* can give the impression that it deals with music matters on a somewhat elementary level. However, Grocheio was not writing specifically for the musically trained but for a wider community, no doubt comprising experienced listeners who would have appreciated his use of Aristotelian concepts.[88]

This description comfortably fits the sorts of people Grocheio would have met in a monastic community or university. If his circle of 'friends' included those within a monastery then it is very likely that some would have had at least an elementary musical training if only to meet basic liturgical requirements for singing the Mass and Offices. Indeed, Grocheio frequently cites other music theorists during the course of discussion suggesting that some readers may have been familiar with them or were capable of becoming so.

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[85] Albert Seay, trans. *Johannes de Grocheio: Concerning Music* (Second edn, Colorado Springs: Colorado College Music Press, 1974), 1.
[86] De Witt, *A New Perspective on Johannes de Grocheio's Ars Musicae*, 8.
[87] Grocheio's link with the university in Paris is not totally secure. De Witt suggested that Grocheio may have been a teacher at the university – see *Ibid.* Christoper Page, 'Johannes de Grocheio on Secular Music: A Corrected Text and Translation', *Plainsong and Medieval Music*, 2 (1993), 18, concedes that Grocheio probably studied in Paris. However, he questions whether he taught there because of concern over a scribal attribution in the Darmstadt Manuscript giving rise to the suggestion. The idea that Grocheio forged links with a monastic community is also put forward in *Ibid.*, 18.
[88] De Witt, *A New Perspective on Johannes de Grocheio's Ars Musicae*, 241.

'Quidam autem per experientiam attendentes ad consonantias tam perfectas quam imperfectas cantum ex duobus compositum invenerunt, quem *quintum* et *discantum* seu *duplum organum* appellaverunt, et de hoc plures regulas invenerunt, ut apparet eorum tractatus aspicienti.'

'Some musicians, moreover, studying both perfect and imperfect consonances through experience of them, devised a kind of music composed in two parts...and they have devised many rules pertaining to this, as will be apparent to anyone who looks into a treatise of theirs'.[89]

Although the musical knowledge that Grocheio imparts is necessarily atypical by virtue of its audience, this should not imply that *De Musica* is in any way elementary. In giving a comprehensive account of music to an audience that was predominantly non-specialist, Grocheio includes a surprising degree of technicality in his use of terminology and invites his reader to absorb complex musical and philosophical concepts.

The purpose behind *De Musica* was to impart knowledge of musical concepts as known in Paris c.1300. Why would Grocheio impart knowledge of monophony, a form of music drawing an audience broadly across social classes but not known to have been patronised by intellectual groups? It has been suggested that Grocheio was preparing his audience for 'informed listening'.[90] It would seem extraordinary that Grocheio's 'friends' would have acquired a thirst for musical knowledge that was not stimulated by aural experience. If this is correct then Grocheio's audience is also a subset of the audiences that he describes for *musica mensurata* and *musica ecclesiastica*. And this in turn could suggest that the erudite had a more eclectic taste than has previously been supposed.[91] Evidently Grocheio

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[89] Page, 'Johannes de Grocheio on secular music', 35.
[90] De Witt, *A New Perspective on Johannes de Grocheio's Ars*, 174.
[91] The stereotypical view of genre and its audience sees the motet as a form for the erudite. For a challenge to this view see Christopher Page, *Discarding Images: Reflections on Music and Culture in Medieval France* (Oxford: Clarendon Press, 1993). It is also traditional to see monophony as the domain of popular culture, whose audience draws its listeners broadly from all social classes, rather than as a learned genre.

considered monophony worthy of inclusion and must have anticipated that the reaction of his audience would have been positive, thus he treats it on a par with other repertories.

The comprehensive explanation of secular monophony in the treatise comes at a pivotal point in music history where the monophonic tradition was fast becoming subsumed within a written music culture. The popular image of monophonic music is that it existed as an oral tradition in a notationless culture.[92] We need to be clear about what is meant by an oral tradition, particularly when discussing monophony that increasingly during the thirteenth century is notated in manuscript sources. Hendrik van der Werf's 'notationless culture' refers to more than the apparent lack of music notation for troubadour and trouvère melodies; it also describes the process of creating melody. For him notation was unlikely to have been used in the creation of these melodies due to what he sees as the simple improvisational quality of the music, that apparently required no more than a good memory and a flair for improvisation.[93]

Restraint is needed increasingly as we progress through the thirteenth century in attributing monophonic music exclusively to an oral tradition, for it is notated in increasingly varied contexts. Many trouvère manuscripts attest to the notation of monophonic melodies alongside their texts, as does the motet in its overt display of monophonic refrains and melodies. The appearance of monophonic melodies in a polyphonic context particularly points to monophony being exposed to the constraints and opportunities that composing music using notation could bring. In many cases it is clear that a monophonic melody does not sit passively within the motet but actively influences the motet's structure and musical language. The refrain-song tenors in Fascicles 7 and 8 of Montpellier, already considered, are good examples.[94] Adam de la Halle's polyphonic rondeaux show clearly how the trouvère tradition was quickly finding its feet within music's written culture. What we might

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[92] van der Werf, *The chansons of the troubadours and trouvères*, 70-73.
[93] *Ibid.*, 70.
[94] See also Ardis Butterfield, 'The Language of Medieval Music: Two Thirteenth-Century Motets', *Plainsong and Medieval Music*, 2 (1993), 1-16, for an example of the way in which the refrain can generate and organise musical material.

be sensing in the latter part of the thirteenth century is the beginning of a qualitative shift in secular monophony from a predominantly oral tradition towards a written tradition both in terms of transmission and compositional process.

As an important witness to monophony in the late thirteenth century, Grocheio has attracted much interest from scholars during the last few decades. Several translations and interpretations of his treatise now exist, and much has been said about Grocheio in relation to the surviving repertory.[95] It has proved difficult to trace all the forms described by Grocheio in the extant repertory. As Timothy McGee points out, we have music for which there is no description and descriptions for which there is no music; we also find that when Grocheio's terminology agrees with that found in the manuscripts his description appears at odds with what is shown there.[96] A further problem is that Grocheio's priorities are not always the same as ours; for example he emphasises the social function of music but is less detailed than we would like in discussing musical form. So attempting to match Grocheio's descriptions with surviving music is not straightforward. However, this has not deterred musicologists in their search for parallels in the repertory, as the various theories in circulation show.

In order to make sense of Grocheio's system of classification in the light of the repertory, scholars have increasingly found it necessary to portray him as unreliable.[97] As some musicologists have come to realise, the late-thirteenth century repertory is notoriously

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[95] For translations see Ernst Rohloff, *Die Quellenhandschriften zum Musiktraktat des Johannes de Grocheio* (Leipzig, 1972); Seay, trans. *Johannes de Grocheio: Concerning Music;* Page, 'Johannes de Grocheio on Secular Music', 17-41. For discussions of Grocheio's descriptions and the surviving repertory see Timothy McGee, 'Medieval Dances: Matching the Repertory with Grocheio's Descriptions', *Journal of Musicology,* 7 (1989), 498-517, and Robert Mullally, 'Johannes de Grocheio's Musica Vulgaris', *Music and Letters,* 71 (1998), 1-26.
[96] McGee, 'Medieval Dances: Matching the Repertory with Grocheio's Descriptions', 498.
[97] Mullally 'Johannes de Grocheo's "Musica Vulgaris" ', points out that Gennrich and van der Werf found Grocheio's statements unreliable. He also rejects some of Grocheio's descriptions and suggests that in *De Musica* accuracy in describing music is compromised in the pursuit of an explanation of numerical ideals. Judith Peraino, *New Music: Notions of Genre and the Manuscrit du Roi Circa 1300* (Ph.D Thesis: University of California, Berksley, 1995), views Grocheio as unreliable by suggesting that accuracy in his discussion of music is sacrificed to underpin political motives.

difficult to classify with or without guidance from theorists.[98] Our inability to reach a consensus on this issue stems both from our lack of understanding of medieval concepts of genre and also from our wish to classify music that defies twentieth-century notions. I would prefer to start by giving Grocheio every opportunity to show himself as a reliable and accurate witness to music c.1300 in the face of evident musical upheaval. The perceived lack of precision within Grocheio's text can offer important clues for an understanding both of his approach to form and genre, and of what is found in contemporary repertories.

Grocheio starts his discussion by raising the issue of categorisation, cautioning the reader that dialect, language and usage will vary from city to city and region to region, but that he is concerned only with music as used in Paris. Throughout the discussion of monophonic music, Grocheio draws attention to anomalies in terminology and interpretation. Of the rotunda (commonly assumed to be the rondeau), Grocheio states that his definition is a song 'whose parts have the same music as the music of the response or refrain'.[99] At the same time he acknowledges that others use this term to describe any song that has a refrain. He also states that the cantus coronatus is sometimes called a monophonic conductus and that a cantus versualis is sometimes called a cantilena. The sources bear him out on the rondeau. The rondeaux of Adam de la Halle include two pieces that do not meet Grocheio's stricter definition but include what we would call virelai structures. Conversely there are sources that are more discriminating in their interpretation of the rondeau. For example, the lyric collection in Douce 308 preserves rondeaux in its 'seventh' section alongside 'motets'. These structures, for which no music survives, are clearly recognisable as rondeaux and are not confused with any of the refrain structures to be found in Douce's balette and pastourelle sections. Grocheio's awareness of variation both in the use of terminology and in defining a particular genre is clearly apparent. His quest to limit his discussion to the music of Paris

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[98] Classification of the medieval repertory by musicologists such as Ludwig, Rokseth and Gennrich earlier last century has subsequently been challenged and replaced with notions of flexibility. See Mark Everist, *French Motets in the Thirteenth Century: Music, Poetry, and Genre* (Cambridge: Cambridge University Press, 1994), for a reorganisation in the way motets are classified. Peraino, *New Music, Notions of Genre, and the 'Manuscrit du Roi' circa 1300,* reappraises genre in relation to the monophonic repertory, arguing that circa 1300 notions of genre were flexible.

[99] 'dicimus cuius partes non habent diversum cantum a cantu responsorii vel refractus', in Page, 'Johannes de Grocheio on Secular Music', 24, 26.

may be a tacit acknowledgement that it would be difficult to classify music in a way that had universal relevance, and that practices varied according to geographical region.

Grocheio opts for two basic categories of monophonic music: vocal and instrumental. The vocal category comprises the cantus and cantilena. In the category of cantus he describes the cantus gestualis, cantus coronatus and the cantus versiculatus. In the category of cantilena he includes the rotunda, stantipes and ductia, to which he also adds the cantilena entata. Grocheio's definition of the cantus and cantilena requires a broader understanding than has previously been afforded by scholarship. The cantus and cantilena are usually differentiated from one another on account of the presence (in the case of the cantilena) or absence (in the cantus) of a refrain.[100] Although the cantus and cantilena can be distinguished in this way, it is far from certain that Grocheio considered it to be the chief distinguishing feature. His text comments, too, on their poetic structures. Of the cantus gestualis he states that there are many stanzas but no fixed number. Of the cantus coronatus (also referred to as the monophonic conductus) he states there are seven stanzas. Of the cantus versualis or versiculatus he states that it is similar to the cantus coronatus, but may be longer or shorter.

The obvious connection between the terms cantus and cantilena, and the length of the poetry set, should not be overlooked; cantilena, as a diminutive, no doubt reflects the reduced amount of text and melody compared to cantus. A common factor within the cantus category is the long length of the compositions. Grocheio does not directly discuss the length of a cantilena but he does note that the ductia and stantipes may be augmented, which may in turn suggest that normally these were short compositions. Grocheio's observance that the cantus versualis was sometimes referred to as a cantilena may be on account of its ability to be shortened. The overall size of the poem appears to have been an important distinguishing characteristic for the cantus and cantilena.

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[100] The most recent scholar to draw attention to the refrain in this context is Mullally, 'Johannes de Grocheio's Musica Vulgaris', 4.

The use of the diminutive is no doubt significant, but the diminutive is also likely to have encapsulated social distinctions. Page has shown that the definitions Grocheio gives for the cantus and cantilena convey the notion of high and lower-styles, and suggests that it is the difference in register that is the key to understanding Grocheio's use of these terms.[101] It is the cantus versualis that is most revealing of the cantilena's true identity. Grocheio states that it 'lacks the inherent virtue [of the cantus coronatus] in poetry and melody' and 'should be performed for the young',[102] characteristics that were typically associated with the cantilena. As we must assume that these traits were atypical of the cantus, so it may have led Grocheio to consider the cantus versualis as a cantilena. The idea that registral difference is an essential factor in distinguishing the cantus from the cantilena is not without problems. The vocal stantipes (estampie), although having many characteristics associated with the lower-style, tends towards a high-style text of which the famous *Kalenda maya* is an example.[103] A clue as to the co-existence of lower and high-style attributes in the stantipes may be found in the *Razos*: the lyrics of *Kalenda maya* were apparently set to an existing instrumental estampie.[104] This would suggest that a piece that was born into the lower-style could become ambiguous or perhaps even transform itself through the later addition of a high-style text. It is evident that these terms also carry powerful social overtones that are capable of overriding the formal aspects of the poetry, the latter also used to distinguish cantus from cantilena, as in the cantus versualis.

The terms *cantus* and *cantilena* have much in common with the Old French chanson and chansonete in the use of the diminutive to reflect essential differences in register, audience and characteristics of form.[105] Cantus and cantilena broadly respect the older categories,

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[101] See Page, *Voices and Instruments of the Middle Ages*, 198, for a tabulation of the characteristics for the '*Cantilena* register' and the '*Cantus* register'.
[102] 'Cantus versualis est qui ab aliquibus cantilena dicitur respectu coronati et ab eius bonitate in dictamine et concordantia deficit, sicut gallice *Chanter m'estuet quar ne m'en puis tenir* vel *Au repairier que je fis de Prouvence.* Cantus autem iste debet iuvenibus exhiberi ne in otio totaliter sint reperti.' in Page, 'Johannes de Grocheio on Secular Music', 24.
[103] Page, *Voices and Instruments of the Middle Ages*, 47-49, draws attention to the mixture of high and lower-style elements in *Kalenda maya.*
[104] *Ibid.*, 47.
[105] *Ibid.*, 35.

except that the cantilena, as analysed by Grocheio, exhibits more diversity in its musical and poetic structure; in fact Grocheio's terminology is simply the Latinization of the vernacular.

Because there is good reason to believe that the species of cantilena known as the rotunda (or roundellus), ductia and stantipes helped shape the *formes fixes*, most interest has centred on Grocheio's discussion of these. The cantilena, he states, begins and ends with a refrain. He describes the rotunda as that 'whose parts have the same music as the music of the response or refrain',[106] and is more specific further on when he adds, 'In the rotundellus [i.e. the rondeau] they [the supplements] rhyme and agree in their metrical form with the refrain'[107]. These descriptions match that of the rondeau, which is separated out from the ductia and stantipes on the basis that its stanza and refrain share the same rhyme, metrical structure and music.

In describing the ductia and stantipes he says that 'in the kind of cantilena which is called 'stantipes' there is a diversity – both in the rhymes of the poem and in the music – that distinguishes the stanzas from the refrain...'[108]. At this point he does not make clear the distinction between stanza and refrain, and we may wonder whether they disagree entirely in their rhyme and melody, or just partially. A little further on he states that 'In the ductia and stantipes some supplements differ [from the refrain] and others rhyme and agree in their metrical form'.[109] These descriptions could support a wide range of songs with a characteristic refrain at the beginning and end but having a flexible stanza/refrain relationship.

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[106] 'dicimus cuius partes non habent diversum cantum a cantu responsorii vel refractus' in Page, 'Johannes de Grocheio on Secular Music', 24, 26.
[107] 'In rotundello vero consonant et concordant in dictamine cum responsorio' in *Ibid.*, 29. '[the supplements]' is my addition to Page's translation.
[108] 'Cantilena quae dicitur *stantipes* est illa in qua est diversitas in partibus et refractu tam in consonantia dictaminis quam in cantu, sicut gallice...' in *Ibid.*, 26.
[109] 'In ductia vero et stantipede different quaedam et alia consonant et concordant' in *Ibid.*, 29.

To clarify: although three types are of cantilena are listed here, Grocheio recognises only two distinct structural formations as shown in Table 2 below:

TABLE 2

STRUCTURAL TYPE	CANTILENA TYPES
Begins and ends with a refrain Refrain and stanza agree entirely in their melody	Rotunda/Rondellus
Begins and ends with a refrain Refrain and stanza disagree or agree only partially in their melody and rhyme	Ductia Stantipes

Although Grocheio does not offer a clear distinction between the ductia and stantipes on the question of form he does distinguish them on the grounds of social function; the ductia is sung at caroles, is light and rapid in character and is said to prevent vanity; the stantipes guards against depravity of thought. Mullally has sensibly suggested that the term ductia is used to denote a dance, not a particular form. He also suggests that the stantipes denotes a piece that was not danced and which could take different forms.[110] It needs to be borne in mind that the question as to whether the estampie, with which the stantipes is usually assumed to be synonymous, was danced has not yet been resolved. However, Grocheio does refer to a difference in beat when referring to the ductia and stantipes.

Grocheio also uses the terms ductia and stantipes in his description of instrumental music, although it must be stressed that in form they differ from their vocal counterparts. They comprise a number of *puncta*, each *punctus* comprising two parts that begin the same but end differently, known as open and closed endings. Grocheio points out that the instrumental ductia has three, possibly four *puncta*, and the stantipes has six, or in those by Tassin, seven.

[110] Robert Mullally, 'Johannes de Grocheio's "Musica Vulgaris" ', 10-12.

There would appear to be no fundamental difference in form between the ductia and stantipes, only in function, and possibly style, where Grocheio also associates the stantipes with complexity in both its vocal and instrumental form. What is clear from Grocheio's descriptions is that the outlines he describes could accommodate a flexible internal structure; each type appears to have embraced a significant degree of variability. In the vocal ductia and stantipes Grocheio is unspecific in saying exactly how the stanza and refrain relate, suggesting that there must have been a flexible approach to their construction. In the instrumental forms, flexibility is found in the number of *puncta* that make up the ductia and stantipes. It is quite clear from the passage in question that different musicians were happy to alter or experiment with these forms.

In Grocheio's treatise, form is an unreliable indicator of separate species of cantilena, since in the case of the ductia and stantipes the fundamental structure would appear to be the same – the difference occurs between instrumental and vocal versions. The species of cantus, however, can be differentiated from one another on account of their construction. In the paragraph concerning composition Grocheio talks about adding a melody to the text:

> 'Dico autem *unicuique proportionalis* quia alium cantum habet cantus gestualis et coronatus et versiculatus ut eorum descriptiones aliae sunt, quemadmodum superius dicebatur.'
>
> 'I say 'correctly designed into each [poem]', because the cantus gestualis, coronatus and versiculatus all have their own kinds of melody just as their descriptions are different...'[111]

Here, Grocheio is acknowledging that poetic and musical form is different for each type of cantus. He does not make the same observation for the species of cantilena (except for noting that some distinguish the rotunda from the ductia and stantipes on account of its stanza/refrain match), nor does he note any fundamental difference in the structure of the instrumental ductia and stantipes. In an atmosphere where the collaboration of music and

[111] Page, 'Johannes de Grocheio on secular music', 29.

poetry was not necessarily constrained by streamlined structural and topical boundaries our uncertainty over identity is to be expected. In this period it seems that terminology offers an image, or an approximation, but rarely an all-inclusive definition.

Grocheio and the Repertory

Attempts to match Grocheio's cantilena forms with the repertory have cited the estampies royaux amongst the additions to the *Manuscrit du Roi* as an illustration of the instrumental stantipes and ductia, those virelai-type balettes in Douce 308 as the vocal ductia and the ballade as the vocal stantipes.[112] It has even been suggested that Grocheio uses the rotunda as an umbrella term for the fourteenth-century *formes fixes*.[113] While there are analogies between Grocheio's cantilena and the fourteenth-century *formes fixes*, any suggestion that Grocheio's forms conformed consistently to these ideals is inevitably like trying to fit a square peg into a round hole. Surprisingly, no one has identified the French tenors in Fascicles 7 and 8 of the Montpellier Codex as potential witnesses to Grocheio's discussion, nor have the balettes received serious consideration other than as an example of the ductia insofar as it represents the virelai. Yet the French tenors, when looked at in the light of Grocheio, illustrate and clarify the sort of variability Grocheio tacitly understood.

In Grocheio's brief discussion of the motet he says

> '...quilibet debet habere discretionem syllabarum, tenore excepto qui in aliquibus habet dictamen et in aliquibus non.'

> '...each [part] must have its structure of syllables save the tenor, which in some [motets] has a poetic text and in some does not'.[114]

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[112] Mullally, 'Johannes de Grocheo's "Musica Vulgaris" .
[113] McGee, 'Medieval Dances: Matching the Repertory with Grocheio's Descriptions'.
[114] Page, 'Johannes de Grocheio on secular music', 36.

Grocheio was obviously familiar with the type of motet with secular tenor that is preserved in fascicles 7 and 8 of the Montpellier Codex.

The four instrumental tenors Mo. 270, 292, 294 and 297 meet the description of Grocheio's instrumental ductia and stantipes: Mo. 270, 292 and 294 are labelled 'Chose Tassin', strongly suggesting that the composer of these tenors was Tassin himself or, if not, that they were composed in his style. Grocheio describes the *punctus* thus:

'duas habens partes in principio similes, in fine differentes, quae *clausum* et *apertum* communiter appellantur. Dico autem *duas habens partes* etc. ad similitudinem duarum linearum quarum una sit maior alia. Maior enim minorem claudit et est fine differens a minori.'

'...having two parts, similar at the beginning, different at the end, which are commonly called 'open' and 'closed'. I say 'having two parts etc.' by analogy with two lines, one of which is longer than the other. The greater includes the lesser and differs from the lesser at its end.'[115]

Grocheio accurately describes what is found in these tenors. He does not describe the internal structure of the *punctus* in detail, i.e. how many phrases make up a *punctus* etc., but the examples in the Montpellier Codex are evidence that the internal structure varied. We cannot be sure whether these pieces are ductia or stantipes, since Grocheio uses the number of *puncta* as a marker for distinguishing them; as has already been noted, these tenors only set one *punctus* although they are very likely to be one of several. For Grocheio, the stantipes is connected with a larger number of *puncta* than the ductia. Of the stantipes he says:

'Numerum vero punctorum in stantipede quidam ad sex posuerunt ad rationes vocum inspicientes. Alii tamen de novo inspicientes forte ad numerum septum concordantiarum vel

[115] *Ibid.*, 33.

naturali inclinatione ducti, puta Tassinus, numerum ad septem augmentant. Huiusmodi autem stantipedes [sunt] "res cum septem cordis" vel difficiles "res Tassini".'

'Some [musicians] have set the number of *puncta* in a stantipes at six by analogy with the hexachord. Others, however, such as Tassin, considering the matter afresh, have enlarged the number of *puncta* to seven...Stantipedes of this kind are 'the piece with seven strings' or the difficult 'pieces of Tassin'.[116]

These tenors may well be examples of Tassin's 'difficult' pieces. The *Manuscrit du Roi* is the source most frequently referred to in discussing Grocheio's instrumental forms. The eight estampies and the dansa real that form part of the collection of late additions to this manuscript are most obviously relevant in a discussion of the instrumental ductia and stantipes.[117] The estampies typically have an open and closed ending and one section of the *puncta* that is longer than the other, although it is not necessarily the closed ending. They have a variable number of *puncta* (between four and seven). The internal structure of each section comprises two or three musical phrases that are symmetrical. Only the dansa real has two unsymmetrical phrases. Grocheio's description of the ductia and stantipes is accurately reflected in both the Montpellier Codex and the *Manuscrit du Roi*. However, on looking more closely at the pieces it is only the loose framework that is fixed (as described by Grocheio), leaving opportunity for variation and extension.

Just as Grocheio considers the rotunda a separate form of cantilena from the ductia and stantipes, Douce 308 segregates the rondeaux from the balettes. There is nothing in the rondeau tenors of Montpellier or the rondeaux in Douce's seventh section that conflicts with Grocheio's definition of the rotunda, and he would have surely recognised them as such.

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[116] *Ibid.*

[117] See Peraino, *New Music, Notions of Genre, and the 'Manuscrit du Roi' circa 1300,* for a discussion of these pieces and transcriptions.

Except for the rondeau, there is no evidence from Grocheio that the vocal cantilena had a precise internal structure or that a particular relationship was sustained between stanza and refrain, a matter confirmed by the diverse structures apparent amongst the secular tenors and R1 type balettes. Grocheio's description of the vocal ductia and stantipes could describe any of the tenors that borrow a complete dance-song with refrain or those balettes having an initial refrain. Grocheio is not over-prescriptive about the form of the vocal ductia and stantipes, possibly due to the flexible approach to structure that is reflected within Montpellier and Douce. The social distinction that Grocheio makes between the ductia and stantipes is implicitly preserved by the difference in tone encountered within the balette collection that ranges from the light to the serious. The correlation between what we find among the French tenors in the Montpellier Codex, the balettes in Douce 308 and Grocheio's description of the cantilena suggests that Grocheio is quite reliable in the context of the contemporary repertory.

It is apparent, though, that neither Grocheio's treatise nor the French tenors in the Montpellier Codex identify anything akin to the ballade or R2 type balettes only. The exclusion of a cantilena with end-only refrain from Grocheio's description has led to Page rejecting any notion that the ballade was a separate entity in Paris c.1300.[118] The reduced opportunity for melodic repetition in this type of refrain-song has already been noted as a reason for its absence from the Montpellier tenors, although that does not cast light on why Grocheio does not recognise it. While the ballade may not have been recognised as an independent form, structures that equate to the ballade are preserved as balettes. Mullally has suggested that Grocheio's definition of the cantilena was incorrect and that the cantilena did not necessarily start with a refrain but included forms that we associate with the ballade, and he further suggests that the ballade is derived from the estampie.[119] However, Grocheio is quite consistent in his definition of the cantilena, having cause to refer to it twice as a song having a refrain at the beginning and at the end. It may simply be, as Page suggests, that if a

[118] Page, 'Tradition and Innovation in BN fr. 146', 378.
[119] Mullally, 'Johannes de Grocheo's Musica Vulgaris', 18.

song with a refrain at the end but not the beginning existed (akin to the ballade) then it was not known in Paris.

Just as form is an unreliable marker of the song species in *De Musica*, in Douce 308 form is not an overriding criterion in collecting various songs under the generic headings of 'estampie', 'pastourelle' and 'balette'. Not one of these genres can claim to be consistent in structure, although we might note tendencies. In neither Grocheio nor the repertory is form a priority in the construction of genre. Grocheio is principally concerned with musical genres as they relate to social usage, as he makes clear in his preamble, stating that he will divide music according to social function. In the ductia and stantipes, form is interchangeable but social function is not. For too long musicologists have tried to differentiate between varieties within a species that were not differentiated c.1300. Grocheio is not describing the fourteenth-century *formes fixes*, and his terminology is not set up to match musical form with genre so much as to describe the wider social implications of music; forms in this context are often approximate and interchangeable.

The arrangement of Douce 308 makes perfect sense in this light. What we are witnessing in its six lyric collections is a division of songs by social function where form is not always an exclusive factor; hence the diversity of forms found in some of the collections. Where miniatures are provided in the manuscript, they give us a sense of the social occasion and function in terms of a song's performance, and sometimes convey information that is not necessarily evident from a song's lyrics alone. It has already been noted that the balettes are headed by a miniature that depicts a couple dancing; in the case of the balettes the miniature has provided information over and above that which can be elicited from the lyrics alone.[120]

The broad divisions of social function and register are implicit within Douce's ordering of

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[120] The jeux-partis and the estampies also have miniatures that describe the performance context under which they are grouped. Although not part of our discussion, the jeux-partis are headed by a miniature illustrating two men. Since we know the jeux-parti is a debate, this illustration can be taken as a reflection of the way that this type of song was performed, even though in the case of the jeux-parti this is also made obvious by the lyric. It has, however, been denied that the miniature depicting four girls clapping their hands represents the estampies in Douce as a dance genre. See Pierre Bec, *La Lyrique Français au moyen-âge*, Vol 1, 245-6, who suggests that the Douce estampies represent a lyric genre intended only for singing.

lyric types: the collection begins with the most exalted form of monophony, the grand chant, and is followed by the estampie and jeux parti, also genres connected with the high-style, before presenting the pastourelles, balettes and sottes chansons, genres of a more popular demeanor. Grocheio's *cantilenae* and the Douce balettes are comparable in that they both support a range of conventions under the broadly defined umbrella of song with refrain.

* * *

The diversity of forms apparent within the balettes, Montpellier's secular tenors, and in Grocheio's treatise, points to a period where song was still in a state of flux, building on the framework of existing genres and forms loosely fixed but not cemented. At this point in music history the refrain still has a great deal of independence, it is free to stand apart from the stanza that it precedes, as is common in the chanson à refrain and pastourelle, yet it is also able to integrate in a manner suggestive of the ballade or virelai. Despite the presence of a number of songs that seem to point towards the fourteenth-century ballade and virelai, the refrain had not at this stage pledged itself to any one particular stanzaic form nor cultivated an exclusive relationship with the stanza based upon the position of the refrain. It is the exclusivity of the relationship between stanza and refrain in the ballade, rondeaux and virelai, and the alignment of music/text structures in relation to one another, that defines the *formes fixes* and it is these characteristics of being fixed that are the essential differences between them and the balette.

Generally the versification style of the balette lies somewhere between the most highly irregular examples of pastourelles, which incorporate the popular and the courtly, and the uniform grand chant. Like the motet, the balette is more inclined to provide a forum for a wide range of conventions, as categories such as subject and register, aspects that traditionally mark out one genre from another, become less important. Genres that had been differentiated from one another by virtue of their subject matter, tone and mensural status provided a range of options for the balette where diverse traditions met in an altered format.

This format, at first variable, eventually becomes streamlined in the *formes fixes* where form is emphasised as the chief generic marker.

The increased interest in refrain-song and, by comparison, the proportional decrease in the number of grand chants preserved in Douce, points to a conscious shift away from the courtly chanson per se and, importantly, from the non-measured tradition. The unquestionably high proportion of grand chants in relation to other genres in trouvère sources generally does raise the question as to why the relatively lengthy grand chant would be phased out in favour of shorter dance-songs. Page has observed that the *Chansonnier de Noailles* preserves a compilation of *grand chants* by an individual trouvère where the songs are in either an abridged form or are naturally short.[121] Furthermore, there are grand chants in the repertories that have only three stanzas in their full form, and one source in particular, BN fr. 20050, transcribes a group of songs with only three stanzas using a dialect attributable to Lorraine.[122] Page argues that Lorraine typically, though not exclusively, desired a shorter version of the grand chant.[123]

We may also observe that much of what was happening within the balettes and the trouvère tradition has parallels with what had already happened with the motet. Like the motet, the balette was also capable of grafting in elements associated with other genres; through this act the trouvère tradition underwent a revolution. It should be remembered that the motet had unapologetically helped itself to and modified the courtly lyric tradition for the entire thirteenth century, and in the case of the motet enté framed it with a refrain. In the climate of cross-fertilisation, a hallmark of the late thirteenth century particularly, we should not be surprised to find that trouvère song was influenced by the collaboration of trouvère lyric and motet, and that trouvères eventually entered into a new dialogue with their poetry and music. The motet is a worthy precedent for this in the way that it grafted in trouvère material, removed from its original context, and modified it. The motet may have made the use of

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[121] Page, 'Tradition and Innovation in BN fr. 146', 385, states that four songs by Guillaume li Vinier and a set of songs by Conon de Béthune appear with three stanzas.
[122] *Ibid.*, 385-386.
[123] *Ibid.*, 386.

refrains more appealing; their incorporation into this measured and sophisticated genre may have led the way to composers of high-style songs experimenting with refrain in relation to dance-song. After all, the structural versatility seen in the balettes maintains the same sort of structural versatility acknowledged to be part of the repertory of courtly chansons where internal structures vary within the broad layout of *frons* and *cauda*. It does not need a great leap in imagination to see how the trouvère tradition voiced itself late in the thirteenth century through the balette.

Several factors, however, have worked to keep the balettes on the periphery of the trouvère tradition. First, Douce 308 occupies a seat at the edge of the tradition both in terms of its dating and compilation. Secondly, the absence of melodies has meant the balettes have been passed over insofar as studies of the music are concerned. Thirdly, we hesitate over the validity of a song as part of the trouvère tradition when a lower style or popular element creeps in, either in terms of subject or musical style, when forms deviate from an expected courtly norm (e.g. by the use of a refrain), or when pieces are anonymous – all of which apply to the balette.[124] The established backdrop against which the balettes fall also puts them on the periphery. The high-style grand chant is held to be a genre created exclusively by the troubadours and trouvères, and the lower-style, anonymous dance-song, through its association with the refrain and popular culture, a genre with which the troubadours and trouvères had minimal involvement. This inflexible framework is problematical for understanding the balette since, as we have seen, the elements that make up the balette are (a) quite mobile and (b) stem from more than one tradition. These constraints lead to a more general impression that the balettes fall outside of the trouvère tradition, of being, as it were, more out than in.

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[124] Scholars readily admit the term 'trouvère' to describe named composers of the courtly chanson, but are less comfortable about its use in relation to composers of songs in a more popular idiom who remain anonymous. For example Stevens, *Words and Music in the Middle Ages*, 465, uses the term 'trouvère' reluctantly in relation to the entire vernacular repertory. He does, however, concede that some trouvères may have used 'material from the rich store of popular and courtly-popular melody', and he makes a distinction between *musica metrica* and *musica ritmica*, the former equating to measured dance-song of a courtly-popular tradition, the latter to unmeasured high-style chansons. Hendrik van der Werf, review of *Chanter m'estuet: Songs of the Trouvères*, eds. S.N. Rosenberg and H. Tischler, (London and Boston: Faber and Faber, 1981), *Journal of the American Musicological Society*, 35 (1982), 40, stresses that named trouvères composed courtly chansons almost exclusively.

Stevens has already acknowledged that in some circumstances elements of high- and lower-style song come together. He describes the pastourelle as a 'sophisticated genre where several traditions meet', the courtly chanson, dance-song and narrative song.[125] He has also pointed out that the same author-composers wrote the pastourelle and the grand chant.[126] He suggests we regard the pastourelle as a 'special type of courtly-popular dance-song.[127] In this chapter we have observed how the balette frequently shows close ties with the pastourelle in terms of its subject matter, stanzaic structure and style of versification. We have also seen how the balette frequently draws on elements of both courtly and popular idioms. The balettes are surely evidence that a range of courtly-popular dance-songs of similar standing to the pastourelle existed, of which the pastourelle is but one type.[128]

Although thirteenth-century chansonniers give the impression, overall, that the grand chant was the trouvères' preferred genre, I believe that the examples of other popular genres with refrain attributed to known composers, and indeed those that are anonymous, need to be treated in a more positive light. There is a simple reason why anonymous courtly-popular type dance-songs could be the work of a trouvère who also composed grand chants. It is likely that the grand chant, with its distinctly personal text given from the male perspective, and as a genre destined for courtly entertainment, would have retained a strong association with its creator. The high levels of attribution of grand chants to known trouvères in manuscripts may reflect their tendency to circulate with the identity of their composers. On the other hand it is unlikely that a trouvère would have had the same relationship with his courtly-popular song. In this case the relationship between a composer and his song is more remote, as the audience for dance-song would have taken a more active role in performance and dissemination. In the case of dance-song, the inseparable condition of the grand chant and trouvère is replaced by one of collective ownership. It is also possible that the grand

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[125] Stevens, *Words and Music in the Middle Ages*, 475. The influence of the courtly chanson, the dance-song and narrative song are found to be present in varying degress.
[126] *Ibid.*
[127] *Ibid.*, 476.
[128] Stevens, 465, also sees the balettes of Douce 308, along with the estampies, as 'dance-songs of the courtly-popular tradition', together with other refrain-songs, chansons-avecs-des-refrains, and pastourelles.

chant was written down more often than songs with a more popular orientation because they were not so easy to remember.[129] Rather than see the anonymity of songs as evidence of a popular culture divorced from the named-trouvère tradition, let it be acknowledged that the works of the named trouvères could be anonymously preserved. After all, the anonymous ballades, virelais and rondeaux of the *Roman de Fauvel* are products of an emerging *ars nova* that were quickly losing association with dance and popular culture as part of a redirection of trouvère courtly art.[130]

The balettes represent the continuity and reformation of the trouvère tradition in its widest sense, and are an important source in tracing the process of change of which the *formes fixes* are an outgrowth. The fourteenth-century *formes fixes* emerge as altogether more serious genres that convey courtly ideals in both tone and style of versification. Early-fourteenth century examples of *formes fixes* in the monophonic songs of the *Roman de Fauvel* and Jehan de Lescurel, and later in Machaut, leave little trace of the popular style of versification that infiltrated the balette, but return to an altogether more rigorous style of versification where the meter and rhyme scheme established in the first stanza is followed strictly thereafter. Indeed, deviation in rhyme scheme or rhyme ending is extremely rare in the fourteenth century. The balette's achievement was to rekindle an interest in refrain-song and to experiment with the refrain, in conjunction with a number of established stanzaic formats, drawing on aspects of both courtly and popular traditions. Its trace can be strongly felt in the works of Lescurel where there is a strong preference for the 7/8-syllable line. Amongst his ballades is a piece with a short stanza having a balette-style aaabb rhyme scheme, a number of pieces with two- or three-line refrains, and the 'ballade' *De la grant joie d'amours*, which has the poetic and musical structure of a 'hybrid' balette (abab x (= bc) + R = BC/ I I II II). The virelai *Dame, vo regars* also has a shorter balette-style stanza with the rhyme scheme aabc.

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[129] Christopher Page, 'Listening to the trouveres', *Early Music History*, 25 (1997), 644, cites Gautier de Dargies who reveals that the grand chant should be 'difficult not light and easy to remember'.
[130] See Earp, 'Lyrics for Reading and Singing', for a discussion of how the dance-song lost its association with dancing.

In the next chapter we shall see how, in the early fourteenth century, these shorter refrain forms carried on the melodic tradition of the grand chant while simultaneously undergoing stylistic and rhythmic transformation in the songs of Jehan de Lescurel and *Fauvel*.

Chapter 5: Melody and Sonority

Introduction

In Chapter 4 we saw how refrain-based song structures came to be a priority, flourishing under the guise of the balette in Douce 308, along with the rondeaux, virelais and ballades in the *Roman de Fauvel* and works of Jehan de Lescurel. Important though it is, put in perspective, structural change represents only one aspect of the transition to *ars nova* and one element of change in song. Less studied, although no less important, is the change that took place in the melodic language of monophonic song. In the rondeaux, virelais and ballades of *Fauvel* and Lescurel we are aware of the innovative nature of the measured rhythms and the more elaborate and melismatic style of these pieces. Allied to the change in style was the increased use of the semibreve and the increased number of semibreves that could fit within the breve. The question as to what guided change in musical language and what its broader significance was for the fourteenth century still needs answering and naturally forms part of *ars antiqua – ars nova*.

Surprisingly, very little analysis of the *Fauvel* and Lescurel melodies has been undertaken, and their links with the wider repertory of song and motet still need to be properly established. Because changes in style and notation appear to have been most heavily invested in the motets of *Fauvel*, we have tended to see the motet as the locus of a newly-emerging musical language. But the motet is not an isolated phenomenon so far as musical change is concerned, and it is time to widen our horizons and explore how melodic language was being transformed, apparently simultaneously, for monophonic song.

Gregory Harrison's thesis on *Fauvel* was the first to focus on its monophonic rather than polyphonic music.[1] In the event it was not revealing of the melodic language of the rondeaux, virelais and ballades, and it has only been very recently that Lescurel and *Fauvel*'s melodies have been subjected to any scrutiny. Wulf Arlt, recognising that the distinctive musical style of

[1] Gregory Harrison, *The Monophonic Music in the 'Roman de Fauvel'* (Ph.D Thesis: Stanford University, 1963).

monophony had been virtually passed over for research, has initiated a more detailed discussion of the characteristics of Lescurel and *Fauvel* pieces. In particular he has drawn attention to relationships between music and text, and the significance of the use of progressive musical language within the context of the *Roman de Fauvel.*[2] Arlt's paper, although interesting and plausible, is short and many of his ideas need to be opened up and tested on a wider basis. It still needs to be better understood how the melodic language of the *Fauvel*/Lescurel songs fits into the wider context of established secular monophony and from where they take their influences. To this end Arlt has recognised the role that traditional melodic patterns played in the songs of Lescurel.[3] If more precise assumptions are to be made about how aspects of thirteenth-century melodic language were absorbed into the progressive style of Lescurel and *Fauvel* it is desirable to gain a fuller understanding of the *Fauvel* and Lescurel melodies themselves, and of the differences between thirteenth-century genres in respect of their melodies at a deeper and broader level.

It is my intention to focus particularly on how these repertories construct their melodies and on the patterns of tonal behaviour invoked in the process. I shall, therefore, be considering what it is that underlies the melodies of both thirteenth-century genres and the *Fauvel*/Lescurel songs, and whether fundamental differences exist alongside those so apparent at a surface level. Also to be considered is whether fundamental and surface differences are linked to one another, and whether it can be said that the melodic language of any one particular genre is diligently pursued in forging a new style of monophonic melody.

In making comparisons across the thirteenth-century repertory, genres will fall into one of three broad categories: the refrain-song, the instrumental song or the grand chant. The refrain-song and instrumental song are linked by their connection with dance,[4] and together are separated

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[2] Wulf Arlt, 'Jehannot de Lescurel and the Function of Musical Language in the Roman de *Fauvel*', *Fauvel Studies*, eds. Margaret Bent and Andrew Wathey (Oxford: Oxford University Press, 1998), 25-34. Arlt observes that the songs of fr. 146 show patterns ranging from those seen in dance-song to the grand chant. He also make a tentative link between the outline of Lescurel's ballade *Abundance de felonie* and the grand chant idiom using Adam de la Halle's *Il ne muet pas de sens* for illustration, 27-29.

[3] *Ibid.*, 27.

[4] Although the refrain-song, as a genre, has strong links with dance, this is not to say that every refrain-song is a dance-song.

from the grand chant, for which no such links are known. The pastourelle, chanson de toile, rondeau and balette will be considered as part of a discussion of refrain-songs, and the reader will already have met, in the course of discussing structure, the pieces to be analysed in this chapter. The estampie, melodies for which are notably preserved in the later addition to the *Manuscrit du Roi*, will provide the focus for discussing instrumental song, and the grand chant will be represented by the works of Adam de la Halle. I have chosen Adam's chansons in preference to those of other composers since he was active nearer to the period under scrutiny than the troubadours and many other trouvères, and because he provides an opportunity for us to glimpse how patterns and other traits of melody can vary across the works of a single composer. His works are, however, considered to be representative of grand chant conventions.[5] Songs within these categories will be compared as will the categories themselves. The findings will then provide a basis for comparison with the songs of Lescurel and *Fauvel*.

Any discussion of secular melody immediately encounters the problem of whether the terms in which it is being discussed are appropriate. Musicologists have been resistant to any idea that it should be discussed within the confines of the modal system. In part this is because there is little theoretical evidence to support mode as the framework within which songs were composed or heard.[6] The oft quoted passage in Grocheio's *De Musica* directly refutes such a suggestion:

> 'Describunt autem tonum quidam dicentes eum esse regulam, quae de omni cantu in fine iudicat. Sed isti videntur multipliciter peccare. Cum enim dicunt *de omni cantu*, videntur cantum civilem et mensuratum includere. Cantus autem iste per toni regulas forte non vadit nec per eas mensuratur. Et adhuc, si per eas mensuratur, non dicunt modeum per quem nec de eo faciunt mentionem ... Temptemus igitur aliter describere et dicamus, quod tonus est regula, per quam quis potest omnem cantum ecclesiasticum cognoscere et de eo iudicare inspiciendo ad initium,

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[5] See Hendrik van der Werf and Deborah Hubbard Nelson, *The Lyrics and Melodies of Adam de la Halle* (New York: Garland, 1985), xiii-xxxviii, for a discussion of how Adam fits into the trouvère tradition.

[6] Sarah Fuller, 'Modal Discourse and Fourteenth-Century French Song: A "Medieval" Perspective Recovered', *Early Music History*, 17 (1998), 61-108. In the course of rejecting Berger's claim that polyphony during this period was perceived as modal, Fuller offers an interpretation of two theorists who make reference to mode in relation to secular song c.1300 (Elias Salomo and Engelbert of Admont). Although these theorists talk about mode in relation to secular song, she observes that 'Neither institutional affiliation nor chronological location would lead one to expect from either author thoughtful consideration of how mode might relate to secular polyphony of the mid fourteenth century and later.' (p. 68-9).

medium vel ad finem ... Dico etiam *cantum ecclesiasticum*, ut excludantur cantus publicus et praecise mensuratus, qui tonus non subiciunter.'

Some people describe mode as a rule that judges all song at its end. But they appear to err in manifold ways. When they say 'all song', they seem to include secular song and polyphony. But such music perhaps neither proceeds by the rules of mode nor is governed by them. And besides, if it is governed by these rules, they don't say how they operate, or even mention it . . . Let us therefore try to describe it otherwise and say that mode is a rule by which anyone can comprehend any ecclesiastical song and judge it[s mode] by examining its beginning, middle and end ... I say 'ecclesiastical song' in order to exclude <secular song and polyphony that are not subject to mode>.[7]

Also a barrier to understanding secular song within the realms of modality is the limited power that the markers of mode have in describing the melody overall. Ian Parker identifies the biggest obstacle as the lack of a fixed relationship between the final and the overall tonality of a song.[8] Hendrik van der Werf's study of troubadour and trouvère melodies confirms this to be the case and leads him to make a distinction between the final of a song, which may not necessarily reflect the melody's tonal focus, and what he calls the 'basis tone', that acts as an essential structural tone towards which the melody gravitates.[9]

Nevertheless musicologists perceive this music to be based on a system of pitch hierarchy even though they may not entirely agree as to how this can be most effectively presented within an analytical framework. Curt Sachs believed that melodies were built on the principle of third-chains.[10] The most frequently used chains in order of preference were *d-f-a-c*, *c-e-g-b* and *f-a-c-e*. Contrast could be achieved by introducing a 'counter-chain', so, for example, a melody having the chain *d-f-a-(c)* may also have had a counter-chain on *c-e-g-(b)*.[11] The drawback to

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[7] Cited and translated in Sarah Fuller, 'Modal Discourse and Fourteenth-Century French Song', 67.
[8] Ian Parker, 'Troubadour and Trouvère Song: Problems in Modal Analysis', *Revue Belge de Musicologie*, 31 (1977), 21.
[9] Hendrik van der Werf, *The Chansons of the Troubadours and Trouvères: A Study of the Melodies and Their Relation to the Poems* (Utrecht 1972), 52.
[10] Curt Sachs, 'The Road to Major', *Musical Quarterly*, 29 (1943), 381-404.
[11] *Ibid.*, 393, describes how the 'infixes' of a chain are emphasised in order to destabilise the structural thirds, thus forming a counter-chain.

Sachs' approach is that the third-chain principle takes precedence over other potential frameworks that are equally persuasive. However, Sachs' method has proved to be useful to van der Werf and Leo Treitler in their analyses of courtly song, both of whom incorporate it as part of their analytical procedure.

van der Werf incorporates the third-chain principle into his discussion of melodies, although he prefers to see a flexible major and minor scale as the overriding structure within which melody was created. The scale is determined by the 'basis tone' of the melody with the third and fifth above having an important role in outlining the scale. van der Werf's approach offers an alternative to that of Sachs' in its ability to see the third-chain principle functioning as a characteristic of melody but within the boundary set by the scale.

Treitler draws attention to aspects of modal theory that are useful in an analysis of secular song. These are (1) the differentiated authentic and plagal octave species on D, E, F, G and A, B, C, D respectively, (2) the final, and (3) the division of the species that outlines the octave as a conjunction of a fifth and fourth (authentic) and fourth and fifth (plagal). Within this framework the authentic and the plagal registers and the use of primary and secondary chains provide a basis for contrast.[12] His approach is not dissimilar to van der Werf's in that he sees the third-chain principle as part of the octave species.[13] They part company, though, in their respective preferences for the use of scales/octave species. van der Werf prefers to distinguish only between the major and minor forms of scale, whereas Trietler sees the differentiated octave species as being principally modal in quality, although he does not go so far as to state that secular song *per se* is modal.

Collectively, the processes outlined above constitute the structural building blocks that formed a range of options at the disposal of composers. Individually, these techniques have limited power to describe the structure at the heart of secular song since in practice each is an option

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[12] Leo Treitler, 'Medieval Lyric', *Models of Musical Analysis: Music Before 1600*, ed. Mark Everist (Oxford: Blackwell, 1992), 1-19.
[13] *Ibid.*, 5.

rather than an all-inclusive system. Secular melody is inherently flexible in its construction and we must rely on its overall context to reveal the appropriate framework within which it can be understood. Any analytical method needs to recognise that although a system of pitch hierarchy is evident, melodies frequently differ from one another in the emphasis that is placed on any one particular framework, in their deployment of contrast, and in the manner in which two or more structural ideas relate.

I propose to offer reductive analyses to illustrate how individual melodies are constructed and in order to make comparisons across genres and repertories. As has been repeatedly shown, reductive analysis is a powerful aid to clarifying pitch hierarchy and relationships, and allows us to see, at a glance, the basic melodic contour.[14] At the same time it can also show the degree of tonal movement, the context within which any contrast is achieved, and the strength of the relationship between melody and final. Empirical evidence points to multiple scalic constructs – some will fit neatly into a pre-defined mode, many take the form of a fifth only or a series of fifths, others are flexible and changing. Tonality can range from the kind that is stable, predictable and unchanging, to a kind that is less predictable, involving a shift or series of shifts or that is just, to our ears, plain ambiguous. It is important, therefore, that reductive analysis should, when necessary, be able to represent the broad spectrum of scalic and tonal constructs rather than imply that in some sense a well-defined system on a par with classical tonality is at work.

The graphic analyses presented will show the dominant tonal and scalic construct/s present in secular song and if appropriate, how they relate to one another. No attempt, however, has been made to express a song within the confines of a single framework where it is not appropriate; if no one clear framework emerges then all frames of references that are invoked have been graphically acknowledged. The criteria for reduction used in relation to motets and set out in

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[14] For the use of reductive analysis in relation to medieval song see Daniel Leech-Wilkinson, 'Machaut's *Rose. Lis*, and the Problem of Early Music Analysis', *Music Analysis*, 3 (1984), 9-28, and 'The Well-Formed *Virelai*', *Trent' Anni di Ricerche Musicologiche: Studi in Honore di F. Alberto Gallo*, eds. Patrizia dalla Vechhia and Donatella Restani (Rome, 1996), 125-141. See also Kimberly Connor, *Machaut's 'formes fixes': towards a nidus for structure* (Ph.D Thesis: University of Southampton, 1999); Sarah Fuller's numerous papers on Machaut and fourteenth-century song deal exclusively with polyphony, but the principles of reduction are equally valid for monophony.

Chapter 3 are largely applicable to songs, and the reader is therefore referred back to page 68 for a full description. The reductions for song aim to represent, again, a detailed middleground structure: the major tonal elements of a piece, essential voice-leading and how a melody might be heard after multiple hearings. The significance of individual pitches has been determined by examining them in relation to rhythm, sonority (here sonority as perceived in a horizontal sense where harmony may only to a temporary and limited extent be implied), structure (at level of phrase and section), and text declamation. Also important has been the level of exposure to a particular pitch, its duration, and the use of recurring patterns.

In using rhythm as a criterion for determining pitch significance in song it has been important to consider whether a measured interpretation of a particular song is justified. Many of the songs analysed are presented using unmeasured notation in manuscript sources and so rhythm is not an aid in differentiating between structural and non-structural pitches. The history of argument about whether monophony should be measured or not is long and the reader is referred to recent studies for a full summary of the debate.[15] Suffice it to say that long-held beliefs, established during the first part of last century, that song notation was somehow incomplete, necessitating transcription using the rhythmic modes, have been displaced in favour of restoring unmeasured notation as valid in its own right. Musicologists now generally agree that notation is unmeasured although without necessarily agreeing on the mode of performance. Although, where appropriate, I have made use of editions that give measured transcriptions, I have otherwise followed John Stevens' isosyllabic principle that gives equal weight to each syllable, but sees those pitches bound in ligatures and attached to a syllable as belonging to a group and having no greater emphasis than syllables matched with a single pitch.[16] This has been an important factor, alongside considering how pitches are contextualised by surrounding pitches and other patterns of melodic behaviour, in identifying the framework of a song.

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[15] See Margaret Switten, *Music and Poetry in the Middle Ages. A Guide to Research on French and Occitan Song. 1100-1400* (New York & London: Garland Publishing, 1995), 82-96, and Elizabeth Aubrey, *The Music of the Troubadours* (Bloomington and Indianapolis: Indiana University Press, 1996), Chapter 7, for up-to-date summaries of how rhythm has been interpreted in monophonic song.

[16] See John Stevens, *Words and Music in the Middle Ages. Song, Narrative, Dance and Drama, 1050-1350* (Cambridge: Cambridge University Press, 1986), 413-459, for full discussion.

Those pieces presented in unmeasured notation in the sources, but carrying dance connotations through the presence of a refrain and a more lighthearted register, are also a problem. These songs have been deemed as measured in reality because the movement of dance would have required it.[17] While recognising that certainty is impossible, the deciding factor in whether or not to accept a transcription in triple time has been whether the melody itself seems danceable. As we shall see, there are some refrain songs of thirteenth-century origin where the style is somewhat ornate calling into question their danceability and measurement, and others, simple in style, where a measured rhythm seems appropriate. Each case has been considered individually.

One further factor to take into account is that, as is well known, where multiple versions of a song survive, variation in the details of text setting and melody are frequently apparent. In general, melodic variants tend to be restricted to differences within ligatures and to discrepancies in the use of *ficta*.[18] For the most part the broad outline of melody remains intact and therefore variant versions of a song have no significant bearing on the analysis of melodic frameworks. This also suggests that while multiple copies of a song varied at a surface level, scribes and performers were broadly in agreement as to the constitution of a song's fundamental melodic structure.

I shall use the term 'framework' to signify the context within which a phrase or melody operates. The term is not represented by a single construct but includes all those structural techniques outlined above. Because mode has strong connotations of particular behavioural patterns not necessarily present in song, and is principally associated with ecclesiastical chant, its use for explaining how song works is not only contentious but is also liable to cause confusion. Therefore, individual songs will not be referred to as modal even though there are occasions when a song can be easily interpreted within the system of a mode. As musicologists have found, it is hard not to refer to the 'final' when discussing song even though it is widely held that it does not always reflect a song's melodic properties. For ease, I too shall use the

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[17] *Ibid.*, 462.

[18] *Ibid.*, 440, argues that secular songs are stable in their outline where multiple versions exist and that changes usually occur within ligatures. van der Werf, *The Chansons of the Troubadours and Trouvères*, 54, states that most discrepancies relate to the presence or otherwise of sharps and flats amongst multiple versions.

term 'final' to denote the pitch on which a song comes to rest, but without implying it is an *a priori* context within which the entire melody was composed and understood. Of course any relationship between the final and the melody can be adequately expressed by graphic analysis.

The reader is again referred to Volume 2 for sight of the editions, reductions and other examples that support this chapter. Where relevant editions, analyses and texts have been cross-referenced with one another in the heading. A more detailed editorial policy, and a description of the analytic notation can be found in the Prefaces to the analyses and editions.

Thirteenth-Century Refrain Songs

The melodies of most refrain-songs are straightforward, syllabic in style and have a tendency towards repetitiveness. Usually phrases are short and balanced and are often joined together to form a larger unit in the manner of an antecedent and consequent. Typically, tonality is clear and quickly identifiable and there is a tendency for songs of this type to start with the same pitch as the final (some 60% of the songs analysed show this to be the case). Where the initial pitch agrees with the final, the pitch at the medial cadence (i.e. at the end of the first section) may also be the same or it may contrast. Even where the final disagrees with either the initial or medial pitch, it is still easily predictable. Most refrain-songs divide into two clear sections, with section II offering a degree of contrast to section I; where a song can be shown to be clearly measured, contrast can very often be experienced at a rhythmic level.

A melody can be extremely short, for example the rondeau, or can be lengthy as is sometimes the case with the pastourelle. Melodic length may be influenced by the length of the text, and by whether a melody is syllabic or adorned, the latter giving rise to a more florid style. Given these factors, a refrain-song with an extremely short text can be set to a longer melody by creating a more melismatic style and can appear longer than a more substantial text that is set syllabically. A further curtailing factor is the degree to which melodic material is repeated; although repetition itself extends the time it takes to complete a song, a long text is matched

with melodic economy where one melodic phrase or section serves multiple lines or sections of text.

THE RONDEAU

Compared to most thirteenth-century genres that use a refrain, the rondeau has a consistent, clearly defined structure and generic identity. Collectively, thirteenth-century sources provide us with many examples.[19] Most early rondeaux are embedded in French narratives[20] and it is only in later thirteenth-century song collections, such as Douce 308 and the *Manuscrit du Roi*, that they are found as independent songs. By the end of the century it is clear that the *rondeau* had been singled out above all other genres for polyphonic treatment – this is indisputably witnessed by the polyphonic rondeaux of Adam de la Halle, the numerous 'rondeau-motets' and the rondeau-based tenors in Fascicles 7 and 8 of the Montpellier Codex – and had assumed the 'fixed' structure of its fourteenth-century form.

Unfortunately most rondeaux from the thirteenth century do not survive with musical notation, but the rondeau tenors in Montpellier can serve to generally illustrate their melodic characteristics. In its melodic structure the rondeau is the most simple of all vocal refrain forms. In Montpellier it encompasses the range of a fifth and elaborates a single sonority framework. The final, *f* or *g*, is also usually the start pitch.[21] Because the short two-line refrain provides all the musical material for the rondeau, the final is established quickly and remains unchallenged. Melodies are straightforward and memorable and texts are syllabically set with minimal use of non-syllabic pitches. A1, (p.87, Vol 2), shows the melodic outline of *Jolietement*, the rondeau

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[19] See Nico van den Boogaard, *Rondeaux et Refrains du XII^e siècle au debut du XIV^e siècle* (Paris: Klincksieck, 1969), for texts, and Friedrich Gennrich, *Rondeaux, Virelais und Balladen aus dem Ende des xii., des xiii., und dem ersten Drittel des xiv. Jahrhunderts mit den überliferten Melodien*, 3 vols, Vol. 1, *Texte*, Gesellschaft für romanische Literatur 43 (Dresden: Gesellschaft für romanische literatur, 1921); Vol. 2, *Materalien, Literaturnachweise. Refrainverzeichnis*, Gesellschaft für romanische Literatur 47 (Gottingen: Gesellschaft für romanische Literatur, 1927); Vol. 3, *Das altfranzösische Rondeau und Virelai im 12. und 13. Jahrhundert*, Summa musicae medii aevi 10 (Langen bei Frankfurt: n.p., 1963), for melodies.

[20] Maria Fowler, *Musical Interpolations in Thirteenth and Fourteenth Century Narratives* (Ph.D Thesis, Yale University, 1979), provides a list of the narrative sources within which rondeaux, amongst other song genres, can be found. For a discussion of the relationship between song and narrative and the role of song within narrative see Maureen Boulton, *The Song in the Story: Lyric insertions in French Narrative Fiction 1200-1400* (Philadelphia: University of Pennsylvalia Press, 1993).

[21] These are the finals found in Montpellier's rondeau tenors.

tenor of Mo. 260 (S17, p.131, Vol 2), as an illustration of how simple these rondeaux are. The rhythm is in mode 1 throughout without *divisio* or *fractio* modi, and the melody is entirely syllabic.

R1 AND R2 TYPE SONGS

As we saw in the previous chapter, the Montpellier tenors are an important source of R1 type refrain-songs.[22] Their melodies are likely to be representative of those that would have accompanied the unnotated balettes in Douce 308 due to the text concordances that exist between the Mo incipits and Douce songs. The reader will already have become familiar with some of these songs in the course of Chapter 4. The melodies are structurally simple, likely to start and close on the same pitch and clearly articulate a single sonority. As has already been noted, a proportion has structures that approximate the fourteenth-century virelai. Like the rondeaux, some are extremely narrow in range, extending no further than the authentic fifth of the final (e.g. Mo. 290, 333, 256 and 313), while others have an increased range (e.g. Mo. 295, 318, 309 and 232), being structured around the complete octave above the final. Again the final is quickly established and the melodies are predominantly syllabic and dance-like in character.

Unlike the rondeau, in this type of song the refrain and verse differ in their melodic material, thus enabling an element of contrast to articulate a song's internal structure. Contrast between sections may be achieved by shifting between the authentic and plagal registers of the octave, differentiating the range of each section (section II typically extends the range of section I) and through the use of rhythmic and motivic changes. The tenor of Mo. 290, *Hé dame jolie*, is a good example (see S1, p.115, Vol 2). A2, (p.88, Vol 2), shows how the melody is based on an authentic fifth that outlines a single sonority on *d*. Following the close of section I on *d*, section II adds contrast with a distinctive leap *d-a*; thus there is an increase in range, section I having been limited to the interval of a third (*d-f*). In addition section II introduces a memorable motif

[22] All refrain-song tenors except for the tenor of Mo. 321, a pastourelle with a concordance with Douce 308, are of the R1 type.

not present in section I that outlines the interval of a third. In short, sections I and II combine to integrate the refrain into the overall sense of the piece through a shared tonal focus, yet also strive to maintain the refrain and verse as distinct units through motivic and rhythmic contrast.

As we also saw in Chapter 4 the pastourelle is a source of R2 and, very occasionally, R1 type songs, and much of what has been said above also applies to the pastourelle with refrain. In his discussion of dance-song John Stevens sees the pastourelle melody as distinct from that of the grand chant and generally as having short balanced phrases together with clear, simple tonality.[23] He further includes the pastourelle in his discussion of 'narrative melody', which he describes as comprising predominantly single notes, open and closed cadence forms and the use of repetition and formulaic devices.[24] Jehan Bodel's *Les un pin verdoiant,* (S10, p.124, Vol 2), and the anonymous pastourelle tenor of Mo. 309, *D'un joli dart,* (S3, p.117, Vol 2), confirm this to be the case. Both present their texts more or less syllabically and have clear, single-sonority frameworks. Although the notation of the melody of *Les un pin verdoiant* is unmeasured in the manuscripts, the stanza can be set to a triple-time rhythm quite easily while retaining sensible emphasis of rhyme, as shown in the edition.[25] The refrain does not fall so naturally into triple time – indeed there may even have been some sort of rhythmic contrast here. The final line in the edition, therefore, may be read in duple, or, with the alternative rhythm placed in brackets above the stave, in triple time. The final line of the edition As A3, (p.89, Vol 2), shows, *Les un pin verdoiant* is a simple syllabic style song with a single-sonority framework on *g*. The song progresses by stepwise movement through the *g* octave to give an arch-like shape to the melody. Repetition of melody occurs in both sections and is closely linked to the rhyme scheme of the poem. Sections I and II are not highly contrasted although II is slightly more decorative than I. The refrain is part of II but is distinguishable from the preceding repetitive phrases by being set to a new melodic phrase whose function is to form a close to the stanza and affirm the prevailing tonality.

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[23] Stevens, *Words and Music in the Middle Ages*, 472-3.
[24] *Ibid*, 231, for reference to pastourelle, and page 153 for a definition of narrative melody.
[25] Tischler's edition, on which S10 is based, shows a 6/8 interpretation. However I feel that triple time is a more obvious choice for the melodic and poetic shape of this song, with the exception of perhaps the refrain.

D'un joli dart uses short phrases and repetition to create a compact and well-defined melody. Again, as A4 (p.90, Vol 2) shows, a single-sonority framework, this time on *f*, accommodates the entire melody. The single sonority is articulated, and contrast is introduced, by drawing on the differentiated authentic and plagal octave species of *f*. Sections I and II respectively contrast the plagal and authentic registers to differentiate the verse from the refrain. Section I articulates *f* by focussing on the range below it and ends with a strong close, sending a signal to the listener that a melodic unit has been completed and a new one is about to begin. A new phase in the melody is made clear by the change in emphasis at the beginning of II. Here *c* becomes a new focal point as the range is extended upwards. The measured notation also shows that I and II are rhythmically differentiated, I starting with a mode 6 rhythm, and II emphasising a mode 1 rhythm. Clearly the melody of this pastourelle is very similar in style to other refrain-song tenors.

The chanson de toile is another R2 type refrain-song. In line with other refrain-songs it shows a high degree of repetitiveness and recurring melodic formulae.[26] Although its structure and register are akin to what is found in other refrain-songs its melody shows important differences. It has been described as a narrative song and as such does not require measurement.[27] Indeed on stylistic grounds it is questionable whether these melodies would have been measured since the longer phrases and more florid style do not easily associate with dancing. The three anonymous chansons de toile with preserved melodies, *En un vergier* (S14, p.128, Vol 2), *Bele Doette* (S15, p.129, Vol 2) and *Bele Yolanz* (S16, p.130, Vol 2), show that this genre, unlike other genres with refrain, is associated with a high pitch-to-syllable ratio and thus a more florid melodic style. That the number of pitches far exceeds the number of syllables may reflect a wish on the part of the composer/s to counteract the restrictions that the short text-form would have placed on the composition of melody; it is the single important factor in enabling in a short repetitive textual form, the space in which melody can unfold.

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[26] See *Ibid.*, 230.
[27] See *Ibid.*, for a discussion of the chanson de toile in the context of narrative melodies.

A5 (p.91, Vol 2), A6 (p.92, Vol 2) and A7 (p.93, Vol 2) show the frameworks within which these melodies function. Most pitches that contribute to the framework sound a syllable; non-syllabic pitches usually act to elaborate, prolong and direct melody. Sections I and II do not have the strong motivic contrast apparent in the refrain-song tenors of *Montpellier* or the virelais of the *Manuscrit du Roi*, and this is perhaps due, in part at least, to the songs' non-mensural status, but each has a specific task. Section I is used to establish the tonal course of the melody and section II to expand the range towards a goal from which a descent towards the final is made. In this respect the chanson de toile is more akin to the grand chant (as will be seen) despite having a refrain. In each song the refrain melody is an integral part of the melody as a whole and, as the final phrase or set of phrases, is responsible for establishing the final and confirming the tonal context of the piece. The text repetition and nature of the melody at the refrain both contribute towards signalling the close of each stanza.

Bele Doette's melody clearly states *a*, the focal pitch and final of its single sonority framework. *Bele Yolanz*, also structured around a single sonority, is an example of how the final is not necessarily indicative of the tonal context. *e* is the pitch of departure and *d* the final but neither is unequivocally established as the base pitch. *e* is unresolved in the context of a melodic framework that clearly outlines *e-g-c'* where *c* is the implied focal pitch. The melody makes a descent from *c'* to *d* in the first phrase of section II but in retrospect *d* turns out to be a neighbour to *c*, the preparatory step below the final. *En un vergier* centres around *g*, although for much of the time it directs the melody towards an implied *c* sonority. The reductive analysis shows that it is the plagal fourth on *g*, aiming for *c'*, which is prominent in section I. We can also see how in section II *c'* is prolonged through the use of octave equivalence. From this point the melody makes a descent to *g*. *g* has performed two functions in this piece: it has been a force for direction towards the stronger *c* sonority, and has established itself as the final through the descending motion from *c'*. The more complex process by which contrast is achieved here is quite untypical of refrain-song generally but, as we shall see, is a feature of the grand chant and the *Fauvel* and Lescurel songs.

The melodies of refrain-songs examined here are unambiguous in their tonality and place a strong emphasis on consistency and predictability. The overwhelming majority are syllabic and straightforwardly constructed. Contrast is simple yet effective; it is, in the main, confined to promoting one section as distinct from another rather than aiming to create internal contrast. The shortness of texts and repetitiveness of the melodies surely contributed towards containing melodies within a single sonority, but their simple tonal frameworks must have been as much determined by a wish to mark them as relatively popular songs and, in some cases, make them suitable for dancing. Except for the chanson de toile, it is hard to distinguish one type of refrain-song from another on account of melody.

The Grand Chant

In some respects the melodic behaviour and construction of the grand chant differs from that of the typical refrain-song. It is important to recognise the differences since they allow us to see more accurately where influences on the *Fauvel* and Lescurel songs lie. Unlike their poems, the melodies of the trouvères have not attracted keen interest. Indeed, it seems that the melodies have been perceived as nothing but ordinary.[28] Musicologists have drawn attention to the lack of detailed study of grand chant melodies and sought to challenge the assumption that they are of secondary importance to the texts.[29] Detailed knowledge of their characteristics is important in understanding how *ars nova* song came about, and in enabling realistic comparisons of melody to be made across genres. There is good reason to believe that, compared with refrain-song genres, the grand chant offered sophisticated melodies that stimulated the listener's response to melody in a way that popular melody did not.

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[28] van der Werf, *The Chansons of the Troubadours and Trouvères*, 63 states that '...the manuscripts make it abundantly clear that the form of the poem must have been of far greater interest to everybody involved than the form of the melody. Convention and lack of sophistication in the form of the melody are typical, while originality and attention for detail are exceptional'.

[29] Two studies that acknowledge this and urge more focus towards the melodies are John Stevens, 'The Chansons of Adam de la Halle', *Proceedings of the Royal Musical Association*, 101 (1974-75), 18, and Theodore Karp, 'Interrelationships between Poetic and Musical Form in Trouvère Song' in *A Musical Offering: Essays in Honor of Martin Bernstein*, ed. Edward H. Clinkscale and Claire Brook (New York: Pendragon Press, 1977), 138.

As a whole the grand chant repertory is extensive and has the potential to provide a wealth of data. I shall, however, confine my exploration to the songs of Adam de la Halle for the reasons given earlier. A prolific composer of diverse genres both monophonic and polyphonic, Adam left 36 chansons composed in the trouvère courtly tradition. Although they have not been assessed in relation to those of other trouvères they are typical in terms of general style, structure and poetry. Most follow the conventional *frons* + *cauda* layout, having a large scale poetic and musical structure that conforms to the AAB model where the first four lines of text (AA) make up the *pedes* (expressed *abab).* Only a handful differ where the first four lines of text are expressed *abba* and there is no exact musical repetition. Text and music usually correspond in their broad outlines but not at a more detailed level.[30]

Stevens has commented on the diversity of Adam's chansons but at the same time has identified the more stable features of his style as follows: the use of one to four pitches per syllable; the tendency for groups of notes to include ornamental and passing notes; the use of consecutively sounding groups of notes to give a more florid style; mostly conjunct movement with some thirds; the use of common motifs and formulae (these may also be used to unite phrases); common patterns such as rising scales and descents, recitation figures and rhythmic formulae.[31] While there is now general awareness of these mostly surface features of style, the details of tonal structure within individual chansons and the range of approaches across the chansons is under-explored. It is this aspect of Adam's chansons that is of most interest here and that has particular relevance to what happens to tonal structure in the *Fauvel*/Lescurel songs.

Compared with refrain-songs the grand chant operates within a less predictable tonal arena and is generally more complex. Facilitators of more complex melodies are the longer, less repetitive texts and the more liberal use of two or more notes per syllable to enable a florid style.[32]

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[30] Karp, 'Interrelationships between Poetic and Musical Form in Trouvère Song', 146. This pattern of behaviour is observed for grand chants generally.

[31] Stevens, 'The Chansons of Adam de la Halle', 11-30. The reader is referred to this article for a more detailed discussion. Hendrik van der Werf, *The Lyrics and Melodies of Adam de la Halle* (New York: Garland, 1985), xxx, suggests that Adam's grand chants have their own melodic style, but that they are also broadly similar to other grand chants.

[32] Up to a maximum of five, but more usually four notes per syllable.

Together, these provide increased opportunity for a more extensive melody. Although the grand chant and refrain-song similarly have a repetitive *frons*, their *caudae*, if indeed the refrain-song has one, frequently differ in size. The refrain-song *cauda* is usually short or, if longer, shows a repetitive rhyme scheme with repeating melody and thus an accompanying reduction of melodic material. The *cauda* of the grand chant is usually longer and through-composed.

The approach to tonality and its structure is diverse, ranging from the simple elaboration of a single-sonority (like the refrain-song) within a clear, predictable tonal framework, to an approach that involves more complex procedures. In more complicated chansons there are certain patterns of behaviour to note. The melody of the *frons* tends to be more predictable than the *cauda*. Typically, by the time the melody reaches the medial cadence tonality seems secure and focussed, but the melody of the *cauda*, like its text, is variable and may pursue a different course to the one suggested by the *frons*. This does not necessarily mean that there is no relationship between the final and the rest of the piece, just that, typically, the listener's attention is averted away from the final. Frequently a relationship is created between sections I and II where the medial and the final are identical even though tonal shifts may take place.[33] At the medial cadence itself an *ouvert* and *clos* may be discernible, and in these instances a preference for a relationship between the third (*ouvert*) and final (*clos*) is formed. So section II tends to be more exploratory than section I.

The internal characteristics of each section are as follows: Melodic phrases usually come to rest on (a) pitches within the authentic boundary of the focal pitch or (b) the pitch below. In practice the focal pitch, its lower and upper neighbours, and the third and fifth, appear frequently at these points, but the fourth infrequently. Phrase ends tend to limit their focus to two or three pitches. For example a piece with an *f* focus may create a network of cadences using *f-g-a* or *f-a-c'*; in the context of *f*, *e* and *g* are anticipatory and non-structural, *a* and *c'* are structural since they form part of the third chain on *f*, and *c* emphasises the authentic/plagal boundary of the octave.

[33] Twenty-eight of Adam's 36 chansons reflect the final at the medial cadence. Of the remaining eight chansons two have a medial cadence a fifth above the final (finals *f* and *g*), one has a medial cadence a fifth below the final (final *c*), one has a medial cadence a second above the final (final *c*), one has a medial cadence a third below the final (final *a*) and three have a medial cadence a third above the final (finals *d* and *f*).

While pitch relationships can be observed between sections and cadences at the individual phrase level, there is preference for directing melody towards a cadence from a contrasting pitch; this frequently means that there is a descent or less likely, an ascent, from one pitch to another. It is less common that the final is established at the beginning of the piece; only some 23% of Adam's grand chants start with their final compared with 60% of refrain-songs.[34] While the characteristics of grand chant melody are clear, the grand chant is, nevertheless, a genre where melodies are more diverse and less predictable.

The following analysis of five of Adam's grand chants gives us an idea of the breadth of tonal styles and procedures. The melody of *Pour koy se plaint d'amours nus* (S30, p. 144, Vol 2) shows Adam at his most straightforward. It has a clear two-part structure where the seven-line *cauda* is prominently marked off from the *frons* by an *ouvert* and *clos*. A8, (p.94, Vol 2), shows that the melody is contained within a single *f* sonority that makes use of the entire octave from *f-f'*. Section I centres around the plagal register ascending from *c'*, the boundary of the plagal/authentic matrix, up to *f'* before descending through the authentic register to *f* at the *clos*. A similar pattern emerges in section II where, at the beginning, the melody occasionally explores the authentic register, although in this context pitches below *c* mostly decorate the plagal framework.

Sonority is elaborated and prolonged by directing the melodic line through the framework rather than relying on decorative figures to prolong particular pitches. Typically, an ascending line is 'answered' by a descending one, and this provides a sense of balance and structure. The transition from one register to another unfolds rather slowly in section II. The beginning of section II focuses on the plagal register suspending a full descent to the final until the latter part of the section. The descent takes place over three phrases (lines seven, eight and nine) where the last pitches of each phrase form an outline of the third chain *f-a-c'*. The cadence on *c'* (end line seven) and *a* (end line eight) are elaborative and anticipatory tactics of a final closure on *f*.

[34] A glance beyond the pieces forming part of my analysis suggests that these figures seem generally representative of the repertory as a whole.

The suspension of the descent to *f* provides tension in section II that contrasts with the *clos* at the end of section I.

The framework is one of Adam's most simple and the *f* final is clearly predictable despite starting on the *c* a fifth above. Nevertheless Adam creates tonal contrast by continually shifting between the authentic and plagal registers of the *f* octave, giving rise to a quasi two-voice effect that is not characteristic of the refrain-songs considered. *It is noticeable not only* because of the registral difference between authentic and plagal but also because of the opposing ways that each attracts resolution onto *f*. The two-voice effect is something that has already been observed in Machaut's monophonic virelai *Douce dame jolie* and has been referred to as being 'implicitly polyphonic'.[35] The way that this effect is brought about in these chansons is different, but it is a feature that appears in other chansons by Adam and later in the songs of *Fauvel* and Lescurel.

Je ne cant pas reveleus de merchi, (S31, p.145, Vol 2), is another example of a single sonority framework but this time Adam implies a shift in section II. A9, (p.95, Vol 2), shows this melody has an *f* sonority framework staying, for the most part, within the authentic region of the octave. *f* is unambiguously stated and reached by descending motion at the end of lines two and four in section I. Section II begins by elaborating *c* using the plagal register but returns to the authentic in line six where it remains until the final. However lines seven and eight focus around *a* as part of a move towards the final but make it prominent in its own right by using *b* natural above and *g* below *a* at the end of line seven and followed by a descent to *e* in line eight. *e* has a two-fold function; it strengthens *a* by outlining its plagal region and is also the leading semitone to *f*, so thus acts as a pivot between two pitch foci. Ultimately lines seven and eight are contextualised by the final phrase where they also function as part of an elaborate close. Like *Pour koy se plaint* Adam uses the authentic and plagal registers, but in this chanson the use of the plagal register is confined to the beginning of section II to extend the range upwards,

[35] Leech-Wilkinson, 'The Well-Formed *Virelai*', 126-127, describes how in *Douce dame jolie* the use of compound melody implies two or three voices.

from which a gradual descent towards the final takes place. This and *Pour koy se plaint* use section I to establish *f* as a prominent sonority and context for hearing section II, and use section II to explore register and sonority in greater detail before reaffirming what has been heard in section I at the final.

Clearly, Adam de la Halle was capable of writing melodies with tonal clarity and a simple framework, but some reveal more complex frameworks with less predictable outcomes. *D'amourous cuer voel canter,* (S32, p.146, Vol 2), is an example of his reluctance to commit to a single sonority as he successfully uses open-ended musical gestures to keep the listener guessing or making false assumptions about the final. I believe the outcome, as illustrated by A10 (p.96, Vol 2), becomes clearer over the course of the six stanzas since section II of the chanson informs section I. We saw in *Pour koy se plaint d'amours nus* how two contrasting registers were used to create a two-voice effect, and a similar effect is used here by simultaneously implying two different sonorities. The effect is further enhanced by the contrasting major- and minor-third intervals of the fifth frames belonging to *d* and *f* upon which this piece is structured.

The chanson begins by descending a third from *c'-a* in the first line. *a* can be heard as the boundary of the authentic and plagal registers of *d* (*d'-a* is outlined and the notation implies *b* natural) or as a preparation for a descent to *f* (an *f-c'* outline is also traced with *d'* as upper neighbour to *c'*). Line two eventually resolves the conflict but provocatively starts on *d* before proceeding to *f*. Section II continues the game; at one moment suggesting *f* and another *d*. The ambiguity arises from us not always knowing precisely whether key pitches of the melody are to be underpinned by *f* or *d* since they are usually common to both the fifth frames. Instead an interlocking third chain (*d-f-a-c'*) is formed enabling the melody to move easily between these two overlapping sonorities.

The *d* final is carefully prepared for by descending from *f* to *c* in line seven. At this point *f* is still implied as the melody has outlined its plagal fourth, but *c* is pivotal since it becomes part of a move to *d* in line eight. However line eight begins on *e*, a pitch that sits uncomfortably between *d* and *f* (being the upper neighbour of *d* and lower neighbour of *f*) and could resolve either way; ultimately the piece cadences on *d* which is clearly outlined by a descent from *a*. However, the probable $b^{\flat}$ neighbour to *a*, placed at the beginning of the descent, keeps open the possibility of *f* as final.

Although *D'amourous cuer voel canter* manages to obscure the identity of its final, its tonality is divided between two clearly established and contrasting fifths that are related through the third-chain. More ambiguous, then, is *Ma douce dame et amours*, (S33, p.147, Vol 2), whose framework is much less obvious (see A11, p.97, Vol 2). The melody starts clearly enough by elaborating *g* in its plagal register and cadencing on *d* at the end of the section. The use of $f^{\sharp}$ early on in the first phrase gives a strong indication that *g* is the base pitch. The chief difficulty arises in section II where there is a striking departure from the expected course that the melody sets out in section I. Section II begins on *g'* but uses it to immediately reorientate the melody by descending towards *c'*. However, by the end of this phrase we realise that the melody only passes through the fifth *g'*-*c'* since the descent unexpectedly continues to *f* via $b^{\flat}$. This point clearly establishes *f* as a focal pitch that is subsequently prolonged by an exploration of its authentic and plagal regions. The *g* final is not clearly implied in the final phrase, since the effect of *f* continues to be felt until the last moment. The strongly defined authentic register of *f* certainly contributes to distracting the ear from *g*, but also *g* lacks a secure outline and descent and therefore has not effected a stable close. The weak effect of the *g* final is compounded by the fact that the authentic register of *g* is not made prominent, and the weaker effect of *g*'s plagal register in section I is contrasted with the forcefully emphasised authentic fifths on *c'* and *f* in section II. This chanson employs shifting fifths in a completely different manner to *D'amourous cuer voel canter*. Not only is there greater tonal movement but the paired *g f*

sonorities and *c/f* fifths do not interlock as closely as the paired-fifths *d/f*, giving the impression of remoteness and ambiguity.

Merveille est quell talent j'ai, (S34, p.148, Vol 2), is another of Adam's chansons with shifting pitch foci and an unpredictable final. It is characteristic of the many melodies that set up expectations by their tonal focus in the *frons* only to refute them in the *cauda*. A12, (p.98, Vol 2), shows section I is clear in its *d* focus, a structural descent from *d'* to *d*, setting a stable course for the melody. At one level this is continued in section II (lines five, six and seven) where *a* is prolonged as the fifth of a *d* framework. However, *a* is further elaborated by the third chain *a-c'-e'* which introduces a contrast in tonal colour before returning to *d* at the end of line seven. At the same time *c'* that forms part of the *a-c'-e'* third chain is prominent and also functions as a neighbour to *d* (through registral transfer). The latter part of the section (line eight onwards) restates the melody of line five but then directs it through the octave *c'-c*, essentially an elaboration of the opening *d*'s neighbour, before a sudden change in direction up to the unprepared *a* final that links back to the beginning of I. In common with many other grand chants this chanson contrasts two third-chains. In the wider repertory the first chain (often termed the primary or principle chain) is typically well-established and has the final as its base pitch from which a detour is made by establishing a further chain on the pitch above or below (termed the secondary or subsidiary chain) before returning to the final.[36] This chanson shows a similar idea in that it makes distinct two neighbouring pitches (*d* and *c*). The third chain *d-f-a* is a strong framework for *d* in section I, however in section II *c* is not supported by the third chain *c-e-g*, but rather *a-c'-e'* – a strong framework in this section. This is used to emphasise *c'* as neighbour to *d*, and *a* as part of *d*'s framework while at the same time creating further sonorous contrast with the newly formed fifth *a-e'*. In addition it sits conveniently in the middle of *d-d'* and allows easy octave equivalence to occur within a limited range, and is therefore also a subtle technique of prolongation. Whereas many chansons return to the primary chain and strongly assert its focal pitch as final, this particular chanson opts for a less predictable setting.

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[36] See Treitler, 'Medieval Lyric', 4, and van der Werf, *The Chansons of the Troubadours and Trouvères*, 52, for other examples of this phenomenon.

Evidently, in this case, Adam felt that the tonal contrast in section II required no firm resolution at the final but was an end in itself and a satisfactory balance for the 'primary' chain. The *a* final perhaps reflects back on the *a-c'-e'* chain, but undoubtedly acts as a pivot between *c* that begins the final phrase and *d'* that begins the second and subsequent stanzas.

This brief survey of selected chansons of Adam de la Halle shows varying degrees of complexity in their construction from use of a single elaborated sonority to a series of shifting fifths. Fifths may be related to each other successively or as neighbours, as in *Ma douche* and *Merveille est quel,* or may overlap and interlock to a greater degree, as in *D'amourous cuer voel canter.* Shifting fifths and the construction of plagal registers are an important resource for achieving contrast within a melodic language of limited pitch range. Such contrast tends to be seen in the *cauda* before the final. Adam's melodic language is capable of being extremely decisive and clear cut (as in *Pour koy se plaint*) or open-ended (as in *D'amourous*). The recontextualisation of pitches and intervals allowed him to construct new registers and so achieve the type of open-endedness witnessed in some of the above grand chants. Relationships are not exclusive but are limited – those formed between tonalities a tone apart tend to exploit *c/d* or *f'g,* those a third apart *d f* or less frequently *f'a,* with other more complex shifts being seen less often. The common feature in most of these relationships is the juxtaposition of the major and minor third. Each type of relationship creates its own set of contrasts and its own method of managing the shift between sonorities.

In this repertory contextualisation is usually retrospective, where phrases and sections are only fully understood in relation to what follows. Processing takes place accumulatively and initial judgments may be challenged and altered once the final has made itself known. It is therefore important to maintain an open mind in listening to the grand chants; each phrase can only have a preliminary context pending the identity of the complete framework. Frequently, it is not until stanza two is heard that the beginning of the melody can be placed within a firm context.

During the remainder of this chapter we shall see that composers of *ars nova* song developed several of these features, and espécially seemed to take from the grand chant its penchant for more complex melodies. The most important difference to emerge between refrain-song melodies and those of the grand chant is that the refrain-song exhibits a simple syllabic style, usually expressed within the framework of a clear, single sonority, and that the grand chant shows greater complexity in its melody and tonal frameworks. It is noticeable how the refrain-song does not venture into the complex realms of tonality frequented by the grand chant even though the grand chant is able to adopt a framework approaching that of the refrain-song. Frequently each musical section of the grand chant offers internal melodic contrast that is not characteristic of refrain-song, where it is occurs only at the level of section. The differences between the text lengths and style certainly contribute to this, but the more serious nature and social application of the grand chant must have been additional factors. Exceptions to this generalisation can always be found, for example the striking use of florid melody in the chanson de toile, but in general the grand chant offers a great deal of subtlety not present in the refrain-song.

The Estampie

Although acknowledged as a form used by the troubadours, estampies apparently became popular during the late thirteenth century. There are characteristics in their melodies that are worth observing in relation to changing melodic styles. Four partial melodies appear amongst the secular tenors in the Montpellier Codex, and some eight complete melodies are preserved in the *Manuscrit du Roi* as examples of this measured, instrumental dance form c.1300.[37] The estampie exhibits more rhythmic variety than vocal refrain forms and thus a new melodic dimension. The melody not being bound to a text may have encouraged greater rhythmic experimentation in instrumental music and of course allowed more freedom with regard to the length of a composition. There is certainly a greater number of rhythmic combinations and

[37] See Judith Peraino, *New Music, Notions of Genre, and the 'Manuscrit du Roi' circa 1300* (Ph.D Thesis: University of California, Berkeley, 1995), for a fuller description and transcriptions of these pieces.

more extensive use of the breve and semibreve. The long/breve relationship typical of the rondeau, and still fundamental in measured vocal forms generally, is frequently superseded or held in suspension for significant periods of time while the melody is carried by the breve and semibreve; this amounts to a shift in the underlying movement of the melody, something that becomes increasingly important as the *ars nova* takes shape.

Like other dance forms, the estampie may elaborate a single sonority. However my example, *La Seconde Estampie Royal* from the *Manuscrit du Roi*, (S35, p.149, Vol 2), explores more than one. It has four *puncta*, each distinct in its melodic focus, to which a 'refrain' with an *ouvert* and *clos* is affixed. Here I use the term 'refrain' not in the sense of a vocal refrain-song but to denote the recurring melodic unit that returns at the end of each *puntum*. The non-refrain section of each *punctum* provides contrast and variety, and the refrain section acts as a point of reference and link between the *puncta*. A13, (p.99, Vol 2), strips down the melody to show the various pitch foci and how the refrain fits with a changing melody.

The tonal plan is:

TABLE 3

	PUNCTUM 1	PUNCTUM 2	PUNCTUM 3	PUNCTUM 4
Ouvert	*f-d*	*d-d*	*c-d*	*f-c-d*
Clos	*f-g*↗	*d-g*↗	*c-g*↗	*f-c-g*

The *g* final at the *clos* is not the focal pitch in the *puncta* but functions more as a pivot between them. As tonal units the *puncta* are more complex than most refrain-songs, since a tonal shift takes place when the refrain is annexed (except for *punctum* 2 where the *ouvert* section of the refrain agrees in tonal focus), although the frameworks are the same as for other genres, i.e. third-chains (emphasising the authentic frame of a base pitch), plagal outlines and elaborated

octave descents. Evidently, it was possible to annex a particular melodic unit with a particular tonal focus to any number of other units with contrasting melodic and tonal characteristics. The parameters roughly, but more simply, reflect what has been seen in Adam's grand chants: a relationship between third-chains on *f* and *d*, the juxtaposition of neighbouring third-chains on *c* and *d*, the relationship between the plagal and authentic *d* and *g*. The outcome (*g*) at the final *clos*, to my ears at least, does not provide a strong conclusion to the piece. It seems that in this piece the final should provide a strong link to the beginning of each new punctum rather than a stable close to the whole. This also applied to some of the grand chants studied above where the final differs from the first pitch of the melody.

The Ballades and Virelais in fr. 146

We can now approach the ballades and virelais in BN fr. 146 with a clearer understanding of their inheritance – the refrain-song, the grand chant and the instrumental estampie – and the differences between them. It is timely to reiterate that ballades and virelais emerge with the short, repetitive poetic structures that had already been promoted by the balette, and that the balette embraced both courtly and popular notions of thirteenth-century song in its structure and versification. The resultant structures in fr. 146, with the refrain as a crucial element, together with their repetitive compact nature, raise one's expectations that their melodies are most likely to reflect the simple dance-like refrain-song melodies of, say, the Montpellier tenors at a deeper level. The reality is somewhat different. As we shall see, melodically, they align more closely with the tradition of the grand chant, while pursuing innovative practices.

Typically, early fourteenth-century ballades, virelais and rondeaux have a more florid style, brought about by the extensive use of the semibreve combined with a relatively low syllable count. A high pitch-to-syllable ratio has already been observed in the chansons de toile and, like these pieces, the increased use of the semibreve may be a response to a wish to counteract the potentially restrictive effect of a short, repetitive structure by increasing the number of non-syllabic pitches. Up to four notes per breve are common, as is the consecutive placement of

groups of semibreves. Groups of semibreves function in an ornamental capacity but are also used to direct motion and to elaborate sonority. Motion is generally conjunct and stock melodic and rhythmic gestures are formed; in this repertory the responsibility for stock formulae has shifted towards the semibreve, as an increasing proportion of the melody is set melismatically.

It is difficult to differentiate the ballades from the virelais on melodic grounds, as the following comparison between Lescurel's virelai, *Bien se lace,* (S36, p.150, Vol 2), and his ballade, *Amours aus vrais cuers commune,* (S37, p.151, Vol 2), shows. A14, (p.100, Vol 2), shows that *Bien se lace's* underlying melodic structure comprises an *f-a-c'* framework that is similar to those already considered. The framework is made prominent by matching structural pitches with longs or breves and a text syllable. In the melody a strong tonal focus is retained throughout by keeping *f-a-c'* constantly in view; the *f* final initiates the piece, is stated at the end of section I, and at the the *clos* of II (the *ouvert* of II cadences on its upper neighbour *g*).

The melody unfolds gradually. The essential move *f–a–f* in the first section is spun out by elaborating these pitches using semibreves. For example the first phrase elaborates and prolongs *f* by using a series of semibreves to decorate its neighbour *g* before returning to *f* at the beginning of phrase two (phrase one does not end on *f* but on its lower neighbour *e*). The semibreves on *mours* in phrase three elaborate *a* that precedes a move back to *f*. The melody in section I is limited by the third *f-a* (plus its upper and lower neighbours $b^{\flat}$ and *e*) but the beginning of section II extends the framework to *c'*, from which the melody makes a descent back to *f*. This ascent and descent forms a pattern that is repeated in the second half of the section and is in itself a method of prolongation that effectively reiterates the tonal structure of the piece in the lead up to the *clos*. Here, the final ascent from *c* is taken up by the extended melisma on the penultimate syllable *mi*.

Lescurel's ballade *Amours aus vrais cuers commune* also shows a simple *f-a-c* structural outline (A15, p.101, Vol 2). In common with *Bien se lace* section I is structured around the third *f-a*. In the first phrase semibreves work a slow descent from the starting pitch *a* to the song's central pitch *f*. Despite *f* not being the first pitch it is a stable centre, being used at the end of lines two and four in section I, and implied throughout by the framework. Although the melody rises to *c'* in the first phrase I perceive this to be part of an elaboration and prolongation of the initial *a*. Section II then extends the range by starting on *c'*, from which it makes a gradual descent.

As well as having the same straightforward single-sonority framework, it is noticeable how both these songs establish *f* as the focal pitch around the halfway point in each section and then proceed to confirm it in the latter part. Other respects in which these songs resemble each other are as follows. They are roughly the same length; although their poetic structures differ their syllable counts are close, 32 and 37 respectively. The details of their melodies are also remarkably similar in places. A16(a), (p.102, Vol 2), compares line one of *Amours aus vrais* with line four of *Bien se lace*. The way that pitches are elaborated, and the use of rhythmic formulae, are also alike: in both songs semibreve figures elaborate and prolong sonority by decorating neighbouring and passing notes, but they may also take some responsibility for directing motion towards a goal. A16(b) shows how line one of *Bien se lace* and line six of *Amours aus vrais* use semibreve figures to prolong a single pitch as part of a longer stepwise movement. A16(c) shows how the semibreves in the first line of *Amours, aus vrais* reinforce the downward movement with descending motions that elaborate the structural pitches. The same principle is evident in line three of *Bien se lace* in the move from $b^{\flat}$ to *f*. There is some melodic and rhythmic contrast between the opening of sections I and II in both songs, although both sections draw on similar rhythmic and melodic formulae as unifying agents.

Their frameworks are directly comparable with that of Adam de la Halle's *Je ne cant pas reveleus,* (A9, p.95, Vol 2), considered above. Adam's framework also shows that the first section is characterised by a narrow range outlining the third *f-a* while section II extends the focus to *c'* before descending back to *f*. *f* is also established at the half-way mark of section I

and reaffirmed at the end (of the section). *Je ne cant* has other characteristics that are comparable with the Lescurel songs. Its important pitches are mostly carried by single note syllables with groups of notes having a more decorative function. The semi-florid style of Adam's melody supports pitch elaboration in a similar way to the semibreves of Lescurel, but whereas in Lescurel and *Fauvel* the non-syllabic semibreves often compress an elaboration into the space of a long, Adam's may extend over a phrase and combine syllabic and non-syllabic pitches. Even so the basic contour of these elaborations is essentially the same. A17, (p.103, Vol 2), shows how Adam and Lescurel use ornamented passing and neighbour pitches to elaborate sonority; pitches contained within the square brackets are considered to prolong the first pitch outside the bracket and resolve to the last pitch (also outside the bracket). These types of florid patterns are also used to flesh out the single-sonority frame in the chanson de toile, and are illustrated by A17.

Further comparisons of single-sonority frameworks can be made. Lescurel's virelai, *Distans plus* (S38, p.152, Vol 2), and *Fauvel*'s ballade, *Enchantant* (S39, p.153, Vol 2), show an alternative approach, having melodies that unfold around a structural descent through an octave on *f*. A18 (p.104, Vol 2), and A19 (p.105, Vol 2) show the outline of each. *Distans plus* initiates a descent in section I, but *Enchantant* waits until section II. Also worth noting is the way that each makes an initial descent from *f'-g* holding the resolution to *f* in suspension while the melody ascends to *c'* and then completes the descent to *f* at the end of the section. Again, an example of such a descent can be found in Adam's chansons. A20, (p.106, Vol 2), shows how the melody in the first section of *Amours ne me veut oïr* also unfolds around an octave descent from *f'-f*.[38]

[38] Arlt, 'Lescurel and the Function of Musical Language', 27-28, makes a similar comparison between Lescurel's *Abundance de felonie* and Adam de la Halle's *Il ne muet pas de sens.*

The way that Lescurel's sections begin rather syllabically with more concentrated use of the semibreve towards the end of the phrase is also characteristic of the grand chant. The two-voice contrasting effect already observed amongst Adam's chansons has also been created in *Distans plus* – the initial descent from *f'* is shadowed by thirds implying a second voice is running in parallel to the principal line (see A18, p.104, Vol 2).

Even though the ballade and virelai have different poetic structures, the foregoing reveals that it is not possible to separate them on melodic grounds. Also, by the time we get to fr. 146, refrain-songs show characteristics of courtly-type melody, with the conservative side of Lescurel being remarkably close to Adam's more florid pieces. So far we have only considered those songs that have simple tonal frameworks and compared them with those of Adam de la Halle. As a whole, early-fourteenth century ballades and virelais tend to mimic the range of tonal frameworks observed in the grand chant, and more interesting are those songs that show a shift in tonal focus.

Lescurel's ballade *Amour, voulés-vous accorder* (S40, p.154, Vol 2), is an example. A21, (p.107, Vol 2), shows how the melody of section I is clearly framed within the third chain *f-a-c'* with *f* clearly anticipated and established at the end of lines one and two. At the beginning of section II a shift to *d* takes place; *f* remains in view by emphasising *c'* as the fifth above *f*; *b* natural adds prominence to *c* and the preceding *d'* is initially sensed as a neighbouring pitch only. In lines four to six *c'* and *d'* reverse roles as *c'* comes to be understood as a lower neighbour of *d'*. *d* is established as the primary pitch when the melodic line descends through the octave and then clearly progresses to the *d* final by reiterating the *d-f-a* frame. In the first phrase of section II *c'*, a pitch that has a structural relationship with both *f* and *d*, plays a pivotal role in the move from *f* to *d*. In both contexts it anticipates resolution; in the case of *f*, as its fifth above, and in the case of *d*, as its lower note. The emphasis on *d-c* towards the end of section I prepares the listener for the start of section II, and the final *d*, while effective as a close, also makes a neighbour note as a link back to the beginning.

This piece is comparable with Adam's *D'amourous cuer voel canter*, considered earlier, in its contrast of *f* and *d* in sections I and II respectively. Adam's piece makes a descent from a starting pitch of *c'* to its immediate focal pitch (*f* at the end of section I) during which time the two-voice effect comes into play adding an element of contrast to a melody that unfolds within a limited tonal space (see A10, p.96, Vol 2). While Adam's contrast comes from exploiting the different intervallic patterns of the fifths on *f* and *d* prior to the medial cadence on *f*, Lescurel's contrast comes from exploring the opposing plagal and authentic registers of *f*'s octave. There are also similarities in construction at the individual phrase level. A22, (p.108, Vol 2), shows how both chansons similarly elaborate an essential stepwise movement with neighbour-note gestures at the beginning of section II: The final phrases in the two melodies close similarly. In both cases the final can be predicted in the penultimate phrase where the descent through the octave from *d'* to *d* is completed (line eight in Adam's and line six in Lescurel). In the remaining phrase *d* is asserted convincingly by further outlining the fifth *d-a*, thus providing some tonal balance in relation to the *f* focus in section I, before settling on the final. In Lescurel's ballade not only does the text of the refrain signal the end of the stanza but so too does the melody in its almost coda-like function. The link between refrain and melodic function in this particular ballade commonly appears in others, and is one respect in which the thirteenth-century R2 type refrain-song also agrees.

Lescurel's ballade *Amours, que vous ai meffait*, (S41, p.155, Vol 2), is an example of how, like the grand chant, melody can get off to an unpredictable start. Although this melody essentially operates within a *g* framework, as shown by A23 (p.109, Vol 2), *g* is not immediately suggested. The opening gesture moves from *a* to *f* a third below, and back to *a*, it then proceeds to *b♭* firmly implying that *f* is its goal. However the first phrase closes on *f♯* and at this stage the listener is clearly orientated towards *g*. At the point where an implied sonority might attain its goal (e.g. a phantom *f* at the end of the first phrase) the melody is retrospectively contextualised (i.e., by the *f♯* and *g* leading into the second phrase) and stablised through continuing to outline the *g* context. We have already seen the technique of implying sonorities

without allowing them to become fully established in Adam's grand chants.[39] Like many other chansons, an ambiguous beginning is converted into a contextualised one once the first stanza has been sung, completing the full cycle of tonality.

Lescurel's ballade *De la grant joie d'amours*, (S42, p.156, Vol 2), also shows an ambiguous start but in this case tonality continues to remain open-ended throughout. A24, (p.110, Vol 2), shows how in section I two tonal possibilities are explored simultaneously. At first the opening descent from *a* to *e* suggests that the melody is aiming for *d*, but our attention is later deflected away from *d* by *b* leading to *c*. We can also see that the *a*-*e* descent overlaps with a descent from *c'*-*c* – it is this latter descent that prepares for the *c* focus. However, the implied *d* is confirmed at the *ouvert*. Because of the advance preparation *d* provides a stable close at this point, but the *c* at the *clos* sustains the *c* focus to which the *d* also acts as neighbour. The beginning of II continues to explore *c*. The initial *f* does not suggest *g* as a new pitch centre but strengthens it as the fifth on *c* and gives weight to the ascent to *c'*. At the *ouvert* of II *d* is recalled although again it also functions as neighbour to II's repeat of *c'*-*c*. The *e* final at the *clos* of II is somewhat open in character, but again can be understood within the context of a *c* orientation. We can once more note how the final is used to emphasise the need to return for another stanza; in this case *e* is an appropriate preparation for the *a*-*e* descent of the following stanzas. The prominently placed *a* at the opening, while not a focal pitch, is a pitch from which other focal pitches can be established. For example, it is used as the fifth in a descent to *d*, as an upbeat to the outline of *c'*-*c*, and as the fourth above *e*, which also has an independent relationship with *d* and *c*.

The open-endedness in this piece, like that observed in Adam's *D'amourous cuer voel canter*, comes from two sonorities, in this case *d* and *c*, sharing the dominant role and acting as subsidiary neighbour pitches for one another. Little preparation is needed to change melodic direction, just a shift in register and a different pitch outline; in addition the semibreves play a

[39] The reader is referred back to the section on Adam de la Halle's chansons and in particular to *Je me cant pas reveleus* and *Ma douce dame et amours*.

large part in directing and redirecting melodic motion enabling the composer to pass between two sonorities with ease and in a short durational space. Once established, there is little demand for a return to the original sonority since no hierarchical relationship exists between the tonalities (unlike relationships between keys). Composers may have been persuaded to return a melody to its initial sonority because (a) it was welcomed for aesthetic reasons – possibly for reasons of balance (and this often happens) and/or (b) to create a satisfactory relationship between the end of II and the beginning of I. This ballade can also be compared with Adam's *Merveille est quell talent j'ai,* (S34, p.148, Vol 2; A12, p.98, Vol 2), in the way that it contrasts neighbouring sonorities built on *c* and *d*, although Adam's chanson differs in that it does not continually play one sonority off against the other but waits until section II before making a decisive shift away from *d* towards *c*.

Fauvel's ballade *Se j'onques a mon vivant,* (S43, p.157, Vol 2), continually modifies the listener's expectations by implying melodic goals, but then diffusing a predictable outcome by introducing subtle changes in the direction of the melody. A25, (p.111, Vol 2), shows how in section I there is a large-scale move from *d'* at the beginning to *g* at the medial cadence. The move, effected by means of a descent, pauses on *a* at the end of the first phrase. At this point we could expect the melody to complete the fifth and establish *g* as the base pitch. In the next phrase, however, the melody widens the tonal context for understanding *g* and continues its descent through *g* down to *d* on *mer*, suggesting that *d* is the more likely destination except that the melody immediately leaps back to *a* and goes on to emphasise the plagal fourth *g* - *c'*. The medial *g* is not heard as the ultimate goal but now anticipates resolution on *c'*. The beginning of section II establishes *c'* more strongly by using the same motif as the beginning of I, and reaffirms it at the final; *d'* and *g* can now respectively be heard as its upper neighbour and plagal fourth. It is only through hearing section II that the listener is fully orientated for hearing section I in the second stanza. We can see that the framework for hearing the melody shifts from the fifth *g-d'* in the first phrase to the plagal fourth *g-c* in the second phrase and into section II, and is an example of how a shift in tonality can be obtained within a very narrow registral area simply by making changes in the direction of melody and in the intervallic outline

– in this case by making a small modification to the implied authentic register of *g* to reorientate *g* as the plagal 4th below the eventual destination of *c'*.

This ballade can be compared with Adam's *Ma douche dame et amours* (S33, A11), already considered, in the way that it repeatedly sets up expectations of the melody's course only to reject them by creating a new tonal framework at a crucial point in the melody. It is characteristic of both these pieces that the main shift in melodic direction occurs in section II after presenting an ambiguous tonal context in section I, and a medial cadence requiring resolution.

Fauvel's virelai *Providence la senee*, (S44, p.158, Vol 2), is more indicative of the new methods of voice-leading and prolongation that are part of the *ars nova*. A26, (p.112, Vol 2), outlines its melodic structure. The melody unfolds within the context of *g*. The opening rhythm strongly accentuates a move from *a-d'* and *g* is not immediately in focus. However, at the *ouvert*, the medial cadence reveals *a* is the upper neighbour of *g*, *g* being strongly defined at the *clos* by an ascent through the fifth from *d'*. A predicted *g* final in section I is reinforced through hearing section II. Section II has an important role to play in the tonal contextualisation of section I since it is only through repetition of the refrain melody that the initial *a* pitch makes unequivocal sense.[40]

The structure of the melody in section II is more interesting; essentially it elaborates *f♯* as a leading note and acts as a clear prepartion for the now expected *g* final at the *clos*. In contrast to other pieces, the composer does not weave his melody around a lengthy descent or clear fifth or octave frame, but concentrates on elaborating the neighbouring *f♯* and *a* to contrast, yet bring *g* strongly into focus – a very simple way of structuring and reinforcing tonality. In this case it appears that the composer was fully aware of *f♯*'s power to simultaneously oppose and suggest *g*, choosing to use it as a structural point of reference for the melody rather than the ubiquitous

[40] The importance of the second musical section in influencing how we hear the first has also been noted in some of Machaut's virelais. See Leech-Wilkinson, 'The Well-Formed *Virelai*', 125-141.

fifth/octave frame. It is an indication that the 'leading note' would take on a significant structural role in both monophony and polyphony, and further contributes towards an economy in the music's structure without sacrificing interest but strengthening relationships between certain pitches.

* * *

At a surface level the *Fauvel* and Lescurel songs have a melodic style that is distinct from that of earlier repertories. Exploration and comparison of the underlying frameworks and of the tonal characteristics of thirteenth-century genres as well as the *Fauvel* and Lescurel songs, has revealed that the two main genres of the late thirteenth century, refrain-song and grand chant, are broadly separable from one another in terms of their melodic construction and tonal patterns. The grand chant has significantly more complex melodies and tonal frameworks than the refrain-song, and plainly this broad pattern is reflected in the *Fauvel* and Lescurel pieces. A greater proportion of ballades show shifting tonal emphasis than virelais. In this respect virelais would seem to mirror refrain-songs in their preference for single-sonority frameworks, but this is the only respect in which they reflect back on the thirteenth-century refrain-song tradition. In all other respects the ballade and virelai are alike. The grand chant is also closer than refrain-song to *Fauvel*/Lescurel in its some of its surface aspects, e.g. its tendency towards a more florid style and the concomitant patterns of pitch elaboration.

While the melodic tradition of the grand chant exerts much influence there are features of other thirteenth-century genres that are relevant. The chanson de toile, although a refrain-song, is detached from refrain-song generally in its florid style and in the occasional hint of more complex tonal patterns, and is a rare example of a refrain structure being combined with such characteristics. It may have been an early indication that refrain-song structures could merge satisfactorily with melodies having more courtly aspirations. The estampie, with its dance connotations and measured rhythms, was also receptive to the type of breve/semibreve motion and shifting tonal emphasis more typical in *Fauvel* and Lescurel. Of course it was not only

monophonic song in fr. 146 that sought stylistic changes involving the use of semibreves and a melismatic style – the *Fauvel* motets, as we have seen, show similar characteristics. The types of elaborative and non-syllabic gestures seen in the measured monophonic songs are largely in line with what occurred in the Petronian motet.

Melody and structure both underwent significant changes during the late thirteenth and early fourteenth centuries. In tracing the emergence of the new song style it is important to recognise that these changes occurred separately. Structural change was initiated in the last decades of the thirteenth century; the structures in the *Fauvel* and Lescurel songs are largely visible in the Douce balettes, the latter being born out of established genres. Structure, therefore, is not the most innovative aspect of *Fauvel* and Lescurel songs, as the types of structures seen do not significantly develop what is already apparent in the balette. The *Fauvel* and Lescurel songs are notable for the development of melody and rhythm through the medium of the refrain-song, and further shape the conventions of song into something more modern. Importantly too, they represent a move away from songs of popular origin that frequently carry connotations of dance, towards non-dance songs having more courtly aspirations. This move is not only apparent in the background and surface detail of the melodies themselves, but also in the higher proportion of courtly-style texts and a more rigorous style of versification.

It can be seen that the ideals embedded in the monophonic songs of Lescurel and *Fauvel* emerged over a period of time roughly spanning the late thirteenth century and the early *ars nova*, and involved a complex series of generic and stylistic interactions to bring about change. From this I do not believe it is possible, or even desirable, to locate the origins of *ars nova* song in one specific genre. What can be said is that change in song structure was initiated towards the end of the thirteenth century with melodic change following on, and that several existing genres acted as precedents for one or more aspects of change. Finally, there was a shift from changes that drew more prominently on aspects of popular tradition in the late thirteenth century to changes reflecting the culture of courtly ideals in the fourteenth century. The new style refrain-songs mixed aspects of courtly and popular culture to completely reinvent song, and it is

the *Fauvel* and Lescurel songs where the process of invention (from our perspective) had reached a stage where the transformation from one set of ideals to another is clearly visible.

Chapter 6: *Ars Antiqua – Ars Nova*

Conclusions

This thesis set out to account for the continuities and complexities of the shift from *ars antiqua* to *ars nova*. Priority has been given to understanding late-thirteenth century innovations in both song and motet and their consequences for the visible emergence of *ars nova* in the *Roman de Fauvel*. The late thirteenth century has been viewed as an important period of change in its own right. More specifically emphasis has been placed on innovations that lie beyond the musical surface in selected late-thirteenth century motets and songs, namely the use of large-scale regular structures and subtle changes in the functioning of melody and sonority, and the relatedness of these to early-fourteenth century techniques. While the changes themselves have been studied, importance has also been attached to the process of change.

We have discovered that, far from being inactive, the late thirteenth century started something of a structural and generic revolution in monophonic song. Evidently short song forms of the type preserved in Douce 308's balette section were desired as the thirteenth century drew to a close. Although more directly comparable with the contemporary ballades and virelais of *Fauvel* and Lescurel, their importance is grasped more fully when viewed in relation to what preceded them. I have suggested that the origins of these pieces rest not so much in any one pre-existing genre but rather with the wider monophonic repertory. As a group, the balettes show a tendency towards structural regularity, the use of a refrain, and agreement in terms of meter and rhyme between verse and refrain. Although it has been relatively easy to match individual balettes with an exact or near structural counterpart in the wider monophonic repertory, or at least to find a point of contact in respect of tone or versification style, it has not been possible to match the balettes as a group. No doubt this is because, within the group framework, there is much that is variable about these songs. As yet, internal structures are not clearly fixed; there is no single template to which verse and refrain lengths, rhyme and meter

adhere in either the R1 or R2 type balette. There is a flexible relationship between the refrain and verse and also between the structure of the music and that of the text. In fact it is *only* as a group that the balettes can be convincingly differentiated from other genres. When taken in this way we can see a meeting of courtly and popular themes together with other diverse influences in short regular formats.

The revolution so apparent in late-thirteenth century song clearly continues in the monophonic songs of Lescurel and *Fauvel*. Although the broad structures of these songs closely mirror those seen in the balette there is some difference in poetic style. If the balettes are notable for their diverse tone and versification style then these songs are notable more for their homogeneity, tending towards a high style. This is apparent in their general preference for texts with a courtly tone, a stricter style of versification, and melodies that follow the more complex tonal patterns associated with the grand chant. The greatest difference between the balettes and the Lescurel/*Fauvel* songs, though, is that the latter were more obviously influenced by the stylistic revolution that took place in motets at this time. This can be seen in their use of melismatic melodies and in the frequent use of four or more semibreves per breve. For song, this meant that the new shorter texts and compact forms already in place by the end of the thirteenth century could now be matched with melodies that were longer and more complex.

The structural revolution that took place in the late-thirteenth century motet presents itself more covertly than in song. There can be no doubt, though, that some composers of the period desired regular structures over and above those considered by us to be conventionally phasic. Such desire does not show itself through a single template but rather through variable examples of periodic, quasi-isoperiodic and strict isoperiodic structures, all of which can be found in Fascicles 7 and 8 of the Montpellier Codex. Although these structures appear in a variety of stylistic settings, the Petronian motet does seem to have played a significant part in the move away from conventional structures. This is because the flexible distribution of text, enabled by the breakdown of mode in tripla parts, was able to assist in bringing about large-scale structural regularity. Nowhere is flexibility in the distribution of text more possible than in Petronian

motets, where we find four or more semibreves per breve. The more fundamental musical consequences of Petronian semibreves have been examined properly for the first time, and their effects have been shown to be far reaching. We have seen how semibreves were a significant resource in the development of *contrapunctus diminutus*, allowing a clear distinction between the background and surface of a motet to emerge. We have observed how the combination of a slow-moving tenor and faster-moving triplum led to the elaboration and prolongation of individual sonorities, the use of extended progressions, and the clarification of sonority and cadence. In addition we have noted that a regular structure may integrate with the schematic articulation of a tonal scheme.

Clearly *Fauvel*'s modern motets do not revolutionise structure so much as continue with, expand and make prominent the quiet revolution that is embedded in a handful of motets in Fascicles 7 and 8. Like their late-thirteenth century counterparts, *Fauvel*'s isoperiodic structures continue to be derived from upper parts that individually are likely to be comprised of irregular melodic phrases, and again it is the relationship forged between motetus and triplum, and its relationship with the tenor, that creates a large-scale repeating pattern. *Fauvel*'s more precise contribution to structural change is to be found in the use of taleae, representing another level of organisation within the concept of isoperiodicity.

Fauvel's use of multiple semibreves, a neumatic style of declamation, its inclination towards the elaboration, prolongation and clarification of sonority, and the use of medium- and long-term progressions can be seen emerging unmistakably in Fascicles 7 and 8 of Montpellier. The attribution of such innovations to the late thirteenth century as well as the fourteenth allows us to assess *Fauvel*'s contribution to a changing musical style more accurately. *Fauvel*'s most distinctive new features, therefore, are the rhythmicization of semibreve groups and an underlying harmonic structure based upon the principle of tension and resolution. It is the latter trait from which we sense a new clarity of function in the use of sonority and a more goal-orientated approach to the construction of tonality. The clarity of *Fauvel*'s new harmonic and rhythmic language enables us to perceive with more assurance that composers desired

isoperiodicity to articulate a harmonic pattern. However, even though tonality was organised and articulated schematically, *Fauvel*'s texts were still organised pragmatically like those of the late thirteenth century, even if it meant going against any regularity inherent in the text itself.

Taking into account the entire period of change, it is evident that to some extent song and motet developed in parallel. By the late thirteenth century both genres had incorporated new and more regular structures alongside those that were conventional. Furthermore their structures are similar in their variable nature and their flexible relationship with the text. Motets and songs also show a comparable shift towards the use of texts that are regular. In the case of song the shift had taken place by the end of the thirteenth century; the fourteenth century concentrated on strictness of tone and versification style. The motet, however, was slower to draw on regularly structured texts. It did not do so until the fourteenth century, and even then inherent regularity was not overtly displayed. It is fair to say, particularly with regard to the motet, that musical structures often appear schematic relative to the text setting, which appears more pragmatic. In other words this suggests that regular structures were music- rather than text-led. Early-fourteenth century composers continued to shape structure while simultaneously introducing new rhythmic, harmonic and melodic practices. Melismatic melodies, multiple groups of four or more semibreves per breve, and the elaboration of pitch and sonority were applied with equal zeal to song and motet. The changes in melodic style that appear in the late-thirteenth century motet are not clearly mirrored in song until *Fauvel*/Lescurel. It is true that there is a scarcity of melodies for late-thirteenth century songs, and those that appear in motet tenors may not be entirely representative owing to possible modification. However, if song tenors are representative of songs generally, we can say that melodic style remained conventional. For songs that show a more flexible approach to rhythm and greater use of the semibreve in the late thirteenth century we must look to the textless estampies of the *Manuscrit du Roi*. It does seem, therefore, that in their surface style the *Fauvel* and Lescurel songs largely took their influence from the new style of polyphony, initiated and facilitated by the innovations of Petrus de Cruce.

More generally, both late-thirteenth century song and motet were in a state of flux, and their composers participated in a climate characterised by diversity and cross-fertilization. This undoubtedly created both the conditions in which new a new direction could be pursued and an atmosphere that would have encouraged song to influence motet and vice versa. Cross-influence is readily evident in the way that the more melismatic songs of *Fauvel* and Lescurel closely resemble the upper parts of some of *Fauvel*'s modern motets in their melodic and declamatory style. Yet the tonal framework of their melodies also betrays the influence of the grand chant. The reinvention of courtly poetry in the guise of short measured songs may even have been suggested by the motet. Here, not only is courtly poetry found in a measured setting, it is frequently combined with some sort of refrain. While of course a motet's courtly text with refrain differs significantly in terms of its structure from a Douce, Lescurel or *Fauvel* text, it is an indication at least that courtly poetry had already ventured beyond the confines of the conventional unmeasured grand chant and therefore was open to further recontextualisation. Of course we cannot be sure who the composers of such motets texts were and whether indeed it was the trouvères that altered the format of motets. Still, there is good reason to consider the possibility since we know that at least one trouvère, Adam de la Halle, composed motets.

On reflection, we can see that *ars nova* techniques appeared and developed gradually, and credit for their introduction and expansion can no longer rest with a single source or composer. Even though it is in *Fauvel* that the impact of change is most intensely felt, and where *ars nova* begins to formulate more clearly, we should not underestimate the role of motets such as those preserved in Fascicles 7 and 8, and songs such as those of Douce 308, in initating a shift and bringing about early change. Any perception that the late thirteenth century updates the old rather than initiates the new is perhaps due to the more subtle ways in which changes are apparent within individual motets. The impression gained is that changes somehow do not radically alter the existing landscape nor redefine the genre. For example a motet may modernize its structure although not its harmonic framework or rhythmic style. Petronian motets, although more inclined to show the sort of inter-relationship between structural regularity, text declamation and semibreve typical of *Fauvel*'s motets, are articulated by means

of conventional harmonic language. However we must remain conscious that while *ars nova* took *ars antiqua* as its point of departure, and a significant degree of continuity between them is apparent, the influences, particularly with regard to song, are much more varied and complex than previously imagined.

This study is narrow in the sense that it has focussed on changes in musical language; to tell a more complete story would draw in wide-ranging issues that could not be properly addressed within the boundaries of one thesis. Changes have been included where they seem to have some ability to show the threads of continuity running through the last decades of the thirteenth and into the early fourteenth century. No account has been taken of any points of contact with English motets, nor have we probed deeply into notation. Neither have findings been used to consider external evidence such as social and philosophical contexts, sources, or theorists. Although the relationship between music and text is considered at the level of structure, the study has not attempted to examine either word meaning or word sound in relation to music or music/text relationships generally. Finally the development of polyphonic song has not been considered, since it largely falls outside the chronological boundaries of this thesis, and in any case is a subject worthy of study in its own right.

Although the field of enquiry has been limited I believe the thesis has achieved a number of things. It has altered the landscape in which *ars antiqua – ars nova* can be viewed so as to include song and the late thirteenth century. The process of change from *ars antiqua* to *ars nova* is now much clearer as a result, and the gulf between the sources has been reduced. It has also clarified the types of changes and where they are to be found. The study of Petronian motets has provided greater understanding of late-thirteenth century harmonic language and a perspective on the development of *contrapunctus diminutus*. In fact we can now see how Petronian innovations provided younger composers with a way in which to work with harmonic elaboration, prolongation and longer-term progressions. Evidently, though, successive generations brought their own ideas to bear on these techniques. The late thirteenth century has

been seen both as an important period of change in its own right and as a contributor within a larger period of change.

Any future research into the early *ars nova* should take into account the thirteenth century's role as a facilitator and initiator of change and as innovative in its own right. Future research might further benefit from a modification in the approach to sources and repertories. It is only through embracing seemingly unrelated sources of evidence here that we have come to see the threads that connect them. Equally we should be prepared to modify our expectations of what we might find, and not allow ourselves to be constrained by existing concepts. Although the beginnings of polyphonic song has not been a topic of this thesis it is hoped that the findings relating to monophonic songs can help to establish a starting point for any future study. In addition, the courtly/popular threads that link the song and motet suggest that a further independent study could provide a new perspective on the reinvention of song, both monophonic and polyphonic.

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